Musica.

Sztuki piękne Nr 155.

Monetari Steph: Epithoma utriusque musices practice. Crac. flor. Ungler. s. a.

Epithoma vtriusq; musices practice Stephani Monetari Cremniciani/ recenter in florentissima Cracouia ad emolumentum pleriq; harmonice virtutis tyronibus q̄ exactissime contextum



Aspera Pœonides cęperunt sumere rostra
Ridebant quando carmina Castalidum
Ergo nephande caue doctrinam Zoyle tantam
Carpere/ne fias tu quoq; Pica loquax.
Hęc etenim auctorū pręceptis eruta mille/
Dulcia Gorgonei munera fontis habet,

¶Generoso Clarissimoq̧ viro dn̄o Georgio Thursoni. Stephanus Monetarij Cremniczensis. S.P.D.

QVum paucis ante diebus Augusto Vienensi in gynnasio musicę (quā om̄is schola: vnā liberaliuꝫ disciplinaꝝ vocat) vacarē acciōi: patrone obseruād̄e scholasticoꝝ sępicule adhortatus hortaciunculis: vt huius disciplinę p̄cepta, Et quidē emunctiora, quę sparsim classicoꝝ autorum latitarēt in voluminibus: Sūmatim in vnū colligerē: in publicūq̧ darē q̧ mihi factu difficillimū esse dubitat nemo, Ex quo smirnei vatis poemata clanculoꝝ obtrectatorū nō caruere morsibus: latineq̧ genitoris ligūę dicēdi copia, nō ab om̄ib⁹ vno fasce cōplexa ē: cū liuor in sum̄is (tanq̧ gangrena) late serpit: itaq̧ mecū hinc inde cogitabundus de ambulās: potius studiosoꝝ. (meo quidē iuditio) acqescere petionibus dignū duxi: quā liuidoꝝ deterreri obtrect atiōibus: Cū pestilens illud homūtionū genus in alienas lucubratiōes: acrē sup̄ciliosam: morosam: tetricāq̧ emittit censurā. Quid nisi aliena argi: in p̄pria vero lusci ac lustiōes: Quibus si nostri conatus displicuerint, nos nō illis, verū p̄bis ingenijs quibuscūq̧ scriptillasse, respōdebimus. Nihil nāq̧ hoibus amusis cū artibus. Nec gēma in sterqlinio fulgere cōspicit/ingenue nāq̧ fateor/hanc p̄uintiā meis imparē esse viribus/vltraq̧ vires vt tā tā rē tractare possem, volui tn̄ studiosis in hac arte tyronib⁹ auxiliarē p̄bere manū: licet id nō satis cōmode p̄voto assequi valebimus: Nullo tn̄ minus: vt cūq̧ res cedat: voluisse saltē putabimus egregiū: p̄inde si qs errata nostra iudicauerit, qn̄ qdem nō eisdē serijs & iocosi oblectari solēt: studioq̧ nostro hoc fecerit plurimū bn̄iuolentię a nobis laturus est: vltimatim rem animo cōmastulato aggrediēs hoc ip̄m epithoma diebus decembris detorsi-detorso obiter- preclara veterū cōsuetudine exhortatus. Tibi Georgio, de Thurzonū clarissima nato p̄sa-

pia patrono meo colendissimo, natalisq; soli mei gubernatori p̄cipuo / hoc opus nostrū primariū apophoretici muneris loco dedico, peculiariterq; ascribo / vt ita auspicatius in publicū p̄deat. Tu vero dn̄e & patrone colende / has nostras (de musicę artis p̄ceptis) elucubrationes / hilari vultu / animo hilariore accipe / sicuti monumētū pignusq; meę erga te obseruantię. Quam q̄ munus nostrū haud p̄ciosum (nec infitior) sed animū fidi tui clientis cognosce: Quod primarium nostrū mun⁹ si tibi gratū sensero ad plura clarissimo tuo nomini dicāda p/pediē me coegeris / & ad queuis tibi placita minus segniciosū Sed vt ad finē epistolicus decurrat character / iaʒ vale basilicę & Stephani fidi tui clientis memor viue cupientis fortunam Thursonū nestorios ī dies quā eminētissimā p̄manere / Gracouię ex edib⁹ dn̄i Floriani Vnglerij calcographi, 14. kalen̄. Ianu

¶ Prologus in musicen,

ETsi om̄e mortaliū genus / musicis oblectet̃ cōcentibus: eā vt iucundā vite comitē cuiq; addiscendā operepretiū arbitror: huius permixtiōe authore Richardo om̄is siderea compaginatō inexcessibili vertigine circūagit̃: totiusq; orbis p̄portionata moles cōuincit̃ similitudine: deus omniū optimus sapientissimusq;: celestem globū indeuiabili numero pōdere mensura: nihilo fundens, rutilantia lumina & omnē spherarū congeriē suis cardinibus distinxit sapientissime: Quibus nisi harmonica delitesceret p̄portio: Stelligenū p̄culdubio opificiū deuio errore demoliret̃ hinc sentēcia Platonica: mūdi aiaʒ musica deuinctā cōcinnētia accipim⁹: olim musici & vates & sapientes arbitrati sunt. Grandenus itaq; Socrates tibijs erudiri nō erubuit, Temistocles (Tullio Quintilianoue testibus) quom se huius artis nesciū dixisset habitus est indoctior. Pythagorici vbi diuinas in somno curas resoluerent modulis quibusdam vsi sunt: quibusdulcior eis sapor irreperet, experrecti vero alijs stuporem somni purgabant: quid Thimotheum phrygiū cōmemorem: is quom perite ad modū ortrij car

minis cōcentū modularet: ferūt Alexandrū magnū adeo furore bellico succensum: vt numine instar correptus ad arma ꝓsiliens virtutē martiā experiri cupiuit: Tantū nobis (vt paucis perstringā,) musicā naturali ꝓpensiōe insitā cognoscimus: vt ea ne quidē si velimns immunes fore possumus: iccirco studiosissima iuuentus intendenda vis mentis est: vt id quod natura indidit: sciētia quoq̄ possit comprehensum teneri

¶Exhortatio ad Lectorē Valentini Eckij Philyripolitani.

Si Philomeneę miraris carmina vocis.
Grata vel Ortigię verba cohortis amas,
Vndiuagum seu te niueus remoratur Olorū
Coetus/quem gelido fonte Cayster habet,
Te magis humani teneant modulamina cantus
Pectora quę possunt lęta dedisse tibi,
Effera quę mulcent animātū corda, minaces
Inq̄ chorum possunt instituisse feras
Hijs stupidi ceruī capiunt/& agmina curua
Delphinū arcentur/pelliciuntur aues.
Si nescis Getici audita testudine vatis
Cerberus oppressit labra cruenta trifaux
Et Methymneū suposito corpore patrem
Delphinus Siculū per mare rite tulit
Orphea quid memorē resonanti voce rigentes
Et lapides & aquas seposuisse loco.
Quidue Asclepiaden dicam qui carmine surdis
Auditū tribuit, corpora sana Thales
Ergo hoc diuinū lector nitidissime munus
Accipe/quo normam vocis habere potes,
Ex qua virtutū cuiusuis noscere cantus
Rite vales/necnon voce sonare melos.

¶Capitulū primū: quid sit musica: quid musicus & cantor,

MVsica est peritia modulatiōis sono cātu- ꝗ consistens. Vel est. Scientia differētias acutorꝫ grauiūq; sonorꝫ: sensu ac ratione perpēdēs. Musicus aūt: qui ratiōe perpē- sa canēdi scientiā: nō seruitio operis: sed imperio ratiōis assūmit: quātū inter ora- torē atq; rhetorē: tantū inter cantorem & musicū interesse volūt neq; oratorē dici quemq; mereri: qui idem rhetor non sit: ita nec cantor quidē dici mereť vnq;: qui idē musicus nō fuerit: nē pe musica (.autore Franchino.) nō vt cetere matheseos discipline speculationi tantū vacat: sed exit in actū vocalitatiq; cōiungiť, Est igiť musices actio motus sonorꝫ cōsonantias ac melodiam efficiēs Quos quidē sonos frustra ratiōe & sciētia colligimus: nisi ipa fue- rint exercitatiōe comprehensi hinc eorꝫ intensiones remissionesq; ac consonantias nō animo tantū atq; ratiōe sed auditus & ꝓnun- ctiatiōis consuetudine pernotescere necesse est. Diciť aūt musica, a musa se q̄ a mosthe deducitur. quod est inqrere: eo ꝗ per eam. vt(. antiqui voluere.) vis carminū & modulatio inquireret, Alij a moys quod hebrei aquā vocant dictā voluut: eo ꝗ iuxta sit reper- ta: cui opinioni nō dissentio,

Isidorus. Boetius. Franchinus. Bebelius:

¶Capitulū secūdū de origine & inuentoribus musices.

ORiginē huius sciētie. Pythagorico dogmate celorꝫ ex cō cōcētu accipimus: qui dyapason septē inter sidera fieri di xit: harmoniā. i. concentus vniuersitatē: in ea saturnū do- rio Iouem phrigio & deinceps planetas distinctis orbib' cōcentuose rotari: eius artis inuentores variā apud gen- tem diuersos offendimus: apud hebreos Tubal omniū primus authore Iosepho. de quo instrumento veteri quarto gene seos scribiť ipe fuit pater canentiū in cithara & organo/ grecia Pi- thagorā(. teste Laertio,) acutissimū ꝓportionum ducē parturiuit quē Boetius imitatus fida translatiōe oibus latinis viuacissima hu- ius artis effudit potagia: quare ab eo veluti a scaturigine om̄is mu-

Tubal apud hebreos.

ſicā poſteritati pullulauit. authores muſice. ſi qs ſcire nominatim
Jacob⁹ Stapulenſis voluerit Stapulenſem in theorica inquirat,vbi viros doctiſſimos
eſt offenſurus,

¶Capitulū iij.de muſices diuiſiōe.

MVſicā trifariā Boetius eē docuit mūdanā humanā:&iſtru
Mundana. mentalē. Mūdana eſt que celeſtis machine totiuſqȝ mū-
di elementarē conglutinationē cōplectit̄:hanc Richard⁹
Humana Vbertim diſtinxit:humana que de ꝓportionibus corpis
animeqȝ & harū inter ſe partiū pertractat: qua corpi ani-
ma cōuincit̄.& cūcte ſe res ſimilitudine ꝓſequūt̄/ſed hec
diſcretio parū vel nihil epithomati noſtro cōducit/ quare aduc bi
membris eſt.Nam alia theorica.alia actiua.Theorica que ꝓportō
nabili conſonantiaꝝ theoremate diſparē toni dimenſionē triaqȝ
meli genera conſiderat. Actiua que circa ſonoꝝ ac conſonantiaꝝ
praxim conſiſtit.hec rurſus bimembrē ſuſcipit particionem:Nam

¶Alia.
¶Inſtrumētalis q̄ p diuerſa {pulſu,} {Timpanis & chordis.
modulatur inſtrumēta hec {flatu. {vt. {Tibijs & organis
fit aut {voce.} {Carminib⁹ & cātilenis
¶Vocalis ē que humana vo{vſualis q̄ caret principijs qb⁹ regi
ce efficit̄,hec rurſus bimem{Regulata ē q̄ muſicis ef (debeat
bris eſt. {ficit̄ regulis & hec duplex eſt,

¶Regulata alia.
¶Choralis que & gregoriana ſeu vetus dicitur. eſt que. in ſuis
notulis abſqȝ incremento & decremēto equam ſeruat menſu-
ram.hanc iſto opuſculo copioſiſſime edocebimus.

¶Menſuralis que & figuralis ſeu noua dicitur.q̄ in ſecuudo pa
tebit opuſculo.

¶Capitulū iiij,de tribus meli generibus.

ANteaqȝ huiuſce artis rudimenta aggrediemur,pauxillū.
de tribus meli generibus cōmentabimur: quoꝝ tria au-
thore Boetio inuenimus: dyatonicū ſcȝ chromaticū.&
enharmonicū Dyatonicū eſt cuius om̄ia tetrachorda p
Dyatonicū. tonū.& tonū incompoſitū. & ſemitonū ꝓgrediuūtur/ di
cit̄ dyatonicū eo qꝫ per duoꝝ tonoꝝ īterualla gradatim
Chromaticū conficit̄.Chromaticū eſt cuius om̄ia tetrachorda per ſemitonium

& semitoniū incompositūq̧ trihemitoniū pgrediunť. trihemitoniū dyatonice p tono atq̧ semitonio pōt accipi, & dicit chromaticū idest coloratū: nā chroma color ꝑcat, Enharmonicū genus est cuius tetrachorda per diesim. & diesim ac ditonū incompositum formant ab harmonia nomē traxit eo q̧ predictoꝝ duoꝝ generū sit facile particeps. Est aūt diesis hoc loco semitonij dimidiū. ex oībus aūt humaue voci dyatonicū est naturalissimū. postrema duo aptius instrumentis q̄ humanis ancillanť vocibus de chromatico plura tractatulo vbi de contrapūcti editiōe atq̧ de organi testudinisq̧ tabulatura explicabimus. Enharmonicum.

Γ	A	B	C
Tonus.	Tonus.	Semi toniū.	
Trihemi toniū.		semi toni	Semi toniū.
Dito nus		Die sis	Die sis

¶Capitulū quintū de primis musice rudimentis seu principijs,

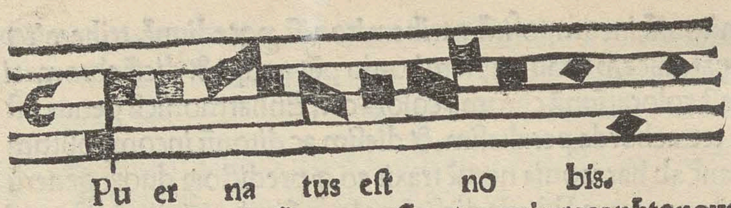
¶Quedā sunt quibus omnis cantus:
- Principia huius artis. representať / cognoscitur / exprimitur.
- vt sunt. notę. / claues, / voces

¶Nota est character linee vel spacio infixus p quē omīs cantus representatur. Notaꝝ alia soluta vel simplex: alia cōposita. Simplex est que nulli coheret. cōposita que alij coheret. quare animaduertendū est q̧ notule simplices idonius applicationē sillabaꝝ textus admittūt q̄ cōposite. nōnūq̄ vero cōposite prime tantū textus applicabiť vt hac videtur antiphona. Nota.



Glo ria ti bi trini tas e qualis vna deitas

¶Nempe veneranda vetustas varijs notulaꝝ characteribus cantū designabat: qui licet specie discernunť vna tamen tactus quantitate metiunť. quare huc vsq̧ oēs fere contemplatoꝝ codices inbutissimi videntur, ideo non indignū arbitor eas ipas notulas nostro inserere opusculo. vt si quē preter opinionē accesserint easdē pcul hesitatione cognoscat: sunt aūt hee figure sequentes.



¶Sonus aūt ad melicū concentū aptus qui grece phtongus dicit̄ est vocis casus emmeles idest aptus melo in vnam intensionē, vox autē melico concentu aptissima secūdū Isidorū debet.

Salta. } Sufficiat in sublimi,
Esse, fortis. } vt non trepidet vel deficiat.
suauis } auditum nō terreat.
Esse. clara. } vt aures mulceat ac impleat.

¶Vocū alia.
- intensa, — que sursum erigitur que alta & accuta dicit̄
- remissa. — que deorsum mittitur.
- repercussa — que in eadē littera crebrius repercutitur
- deficiēs — que in ascendendo vel descendendo.
- articulata, — que & scriptil̄ distic̄te mētts cōceptū exp̄mit
- confusa — que & iscriptil̄ q̄ v̄bis vl̄ notis cōp̄hēdi nō pōt

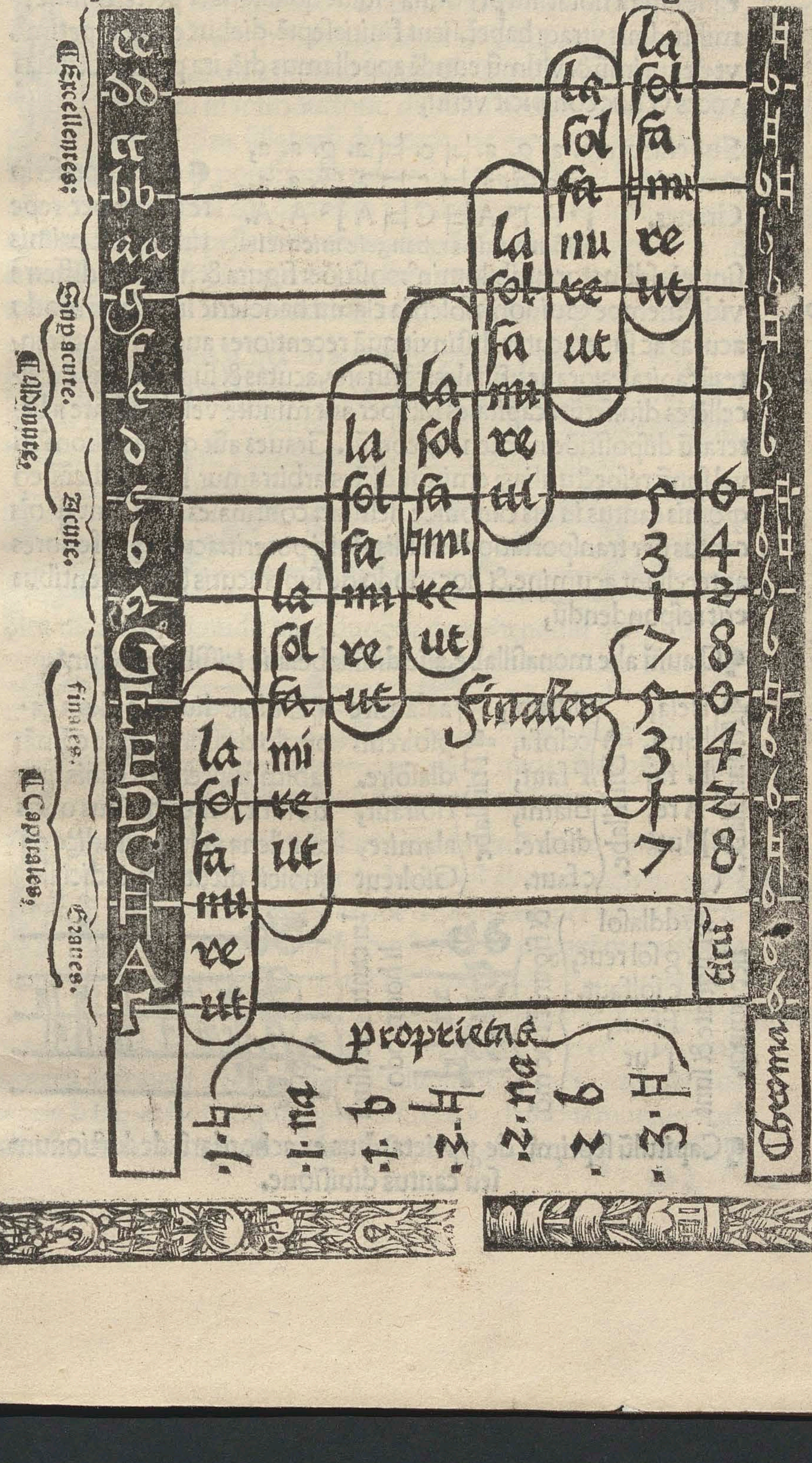
¶Omis em̄ vox (authore Boetio) aut est cōtinua aut cū interuallo suspensa: cōtinua est qua loquētes: vel p̄sam orationē legentes verba percurrimus: cū interuallo suspensa est ea quā cauendo suspendimus: in qua nō potius sermonibus sed modulis inseruimus: vtrisq̄ em̄ natura humana p̄priū fecit finē tantū em̄ cōtinue quis loquit̄ quantū naturalis sibi spiritus cōfert: rursus tm̄ quisq̄ in acutū vel grauē modulat̄ quantū naturalis patit̄ modus: hactenus de voce sufficiūt. reliqua libello de cōtrapūcto edocebimus.

Primo sine musices.

¶Capitulū sextū de clauibus & introductorij Guidōis discussiōe

OMnis em̄ littera. vel sedes, linea aut spacio disposita. Clauis dicit̄, quaꝝ septem sunt essētialiter distincte videlicet A, B, C, D, E, F, G. De quibus poeta vi. Eneidos. Necnō traycius longa cū veste sacerdos. obloquit̄ numeris septē discrimina vocū: nā quoties repetūt̄ cū prioribus eiusdē sunt nature & essentie, refert em̄ Guido: sicut vtraq̄ vox

Guido.



Chromaticũ gñs est diatonice p̃gressionis condensatio: & ornamẽtũ: quod vulgo ficta nũcupatur musica de hac suo loco narrabimus

B

eadē littera notatꝰ:ita per oīa eiusdē qualitatis & perfectissime similitudinis vtraq̄ habetꝰ.sicut finitis septē diebus eosdē repetimꝰ. vt per primū & vltmū eundē appellamus diē. ita primas & vltias voces vt hoc conspicit versu,

Superacute.	g. a. g, a. ♮ c. ♮ a. g. a. a,	
Acute.	G a. G. a. ♮ c. ♮ a, G, a. a.	¶ Quāq̄ prescrip
Graues.	Γ A Γ A ♮ C ♮ A Γ A, A.	te claues per repe
	Sūmi regis archangele michael	titionē cū primis

sint eiusdē nature:nihilominꝰ:positiōe: figura & nomine differre videtꝰ:nempe Guidonis solertia clauiū hanc seriē in graues modo acutas ac superacutas distinxit quā recentiores auctius disquirentes:īcapitales:graues:finales:cōfinales.acutas & superacutas excellētes diuiserūt: capitales insuper aut minute vel duplicate a litterarū dispositiōe nomen acceperūt. Graues aūt q̄ grauē bombū vel sonū respectu aliaꝝ emittūt dictas arbitramur/finales dicūtꝰ eo q̄ oīs cantus in his canonice desistat: confinales dicti sunt q̄ oīs cantus per transportationē in illis finiri poterit:acute q̄ inferiores antecellant acumine.& hoc modo de superacutis & excellentibus erit respondendū,

Guido.

¶ Clauiū alie monasillabe,alie dissillabe:alie trissillabe.& sunt,

¶ Monasillabe. Eela, ♮mi, b. fa, A re, Γut

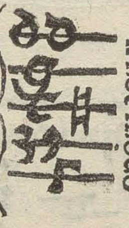
¶ Dissillabe. ddlasol, ccsofa, F faut, Elami, dsolre. c faut.

¶ Trissillabe aalamire gsolreut. dlasolre. csolfaut, alamire, Gsolreut

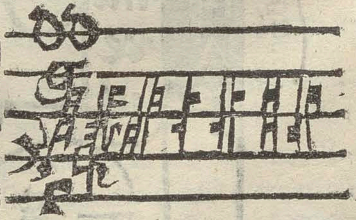
¶ De hac diuisiōe plura capitulo de solmisatiōe cōmētabimur:preterea exhis que dā sunt claues quibus oīs cantilena veluti exindice cognoscitꝰ dicūturq̄ indiciale

hec quinq̄ vtꝰ signate & sunt ddlasol g sol reut, c solfaut. Ffaut, Γut

& figurāt hoc mō.



In cantu mensurali hoc modo

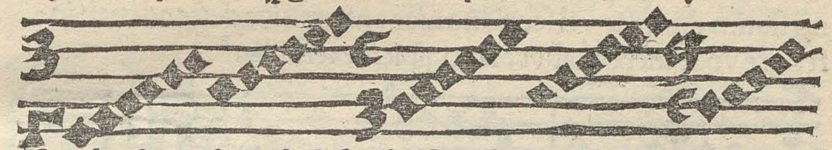


¶ Capitulū septimū de ꝓprietatibus ex achordarū deductionum seu cantus diuisione.

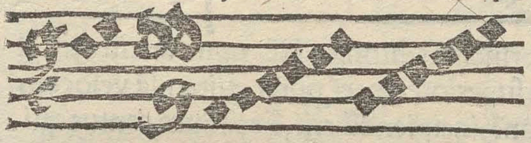
Est igit̄ ꝓprietas apud Ioannē Tinctoris: singularis dedu- cendarū vocū qualitas, Franchinus aūt ait ꝓprietatē hui⁹ modi modulatiōis: dicimus esse singularē vniuscuiusq; ex achordi in introductorio dispositi deductiōez. Deductio est sex ipa℞ sillabarū dyatonica ac naturalis intēsiue aut remisiue ꝓgressio: intensiue sic. vt re mi fa sol la. remissiue aūt ecōtrario hmōi em̄ deductio a Franchino exachordū noīatur quā nos cantū appellamus: vn̄ tres in gn̄e, septē vero spetiatim/ in introductorio cōspicimus: in gn̄e sunt ♮ duralis. b mollaris: Naturalis in specie: primus: secūdus: & tercius: cantus in genere aut est. Tinctoris franchinus. Proprietas Deductio. franchinus. Exachordum

♮ Duralis.	& talis	G	& ab alami	surgit per tonū scȝ re mi.
b mollaris,	incipit	F.	re ad b fa	surgit ꝑ semitoniū scȝ mi fa,
Naturalis.	in	C.	♮ mi	nō scādit sed ī alamire desistit.

Specialis qualitatū ꝓgressio his accipit̄ deductionibus,



Hee diuisiones liquido hisce duobus deprehendunt̄ versiculis.



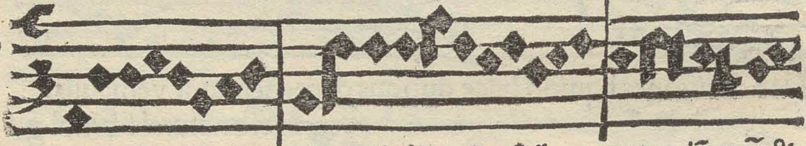
In c natural f bmol g
q; ♮ dural
♮ durum triplico: reli
quos cātus geminabo

¶Capitulū octauū de mutationibus,

Mutatio est vnius sillabe in aliā in eadē claue vnisona variatio. Vel vt dicit Franchinus: est alterna vocis in vocez dilatio vniformi extensiōe deprehensa: per voces exachordarū sillabas intelligo: nō em̄ vox in vocē mutari poterit: sed qualitas in qualitatē stante eadē vocis quantitate vt testat̄ Anshelmus parmensis. quare in b fa ♮ mi (, ꝓpter vocū disparitatē) nulla potest fieri mutatio: nec preterea bisillabis poterit adnumerari clauib⁹: est em̄ duplex scȝ b fa & ♮ mi: qua℞ cōnexio b fa ♮ mi sonat: qua ꝓpter omībus in clauibus mutatio agit̄ directe vel reductiue: demptis b fa & ♮ mi: vbi nequaq̄ mutatio/ sȝ franchinus. Anshelmus
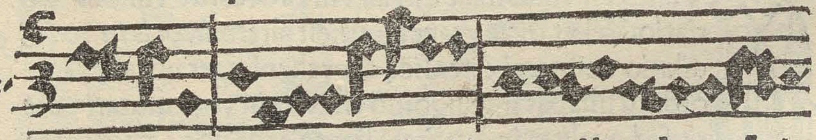
Per mutatō potius permutatio gn̄abit. Est igit permutatio authore Franchi-
no: mutua qualitatis & quantitatis inuicem variatio, qualis in bfa
♮mi cōmitti potest: sed hanc omni solertia musicoꝝ scola deui-
Mutatio explicita. dandā precepit. Mutationū alia explicita totalis: vbi ambe silla-
be exprimunt/explicita partialis vbi vna solū effert sillaba/ab illa
instituentibus erit inchoandū in hac autē omni studio perseuerā
Directa. dū: directa em̄ efficitur cū fit sillabaꝝ ordinis in aliū ordinē varia
Indirecta tio vt superioris in inferiorē & ecōtra: Indirecta cū fit vnius sillabe
in aliā eiusdē ordinis variatio. vt superioris in superiorē. & inferio-
ris inferiorē: hec impropria dicit mutatio que a musicis: ob euitan
Reductiua mutatio. dam permutationē est excogitata/alia reductiua quū monosillabe
aut disillabe necessitatis gratia ad eaꝝ dyapason reducuntur; de
mutatiōibus hm̄oi seruabunt mandata: & primo de initio cantus
De inicio cātus mandatū primū Om̄is cantus qui post inicialē eius notulā eleuat: circa principiū
nō statim ditonice vel semiditonice aut grauius descendēs: ab in-
feriore voce inchoabit vt his conspicit exemplis.

Exempla regule.

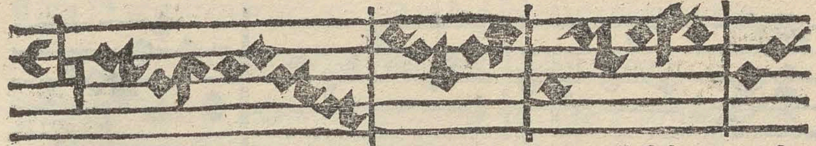


¶ Dixi nō statim circa principiū ditonice, &c, ꝑpter terciū exm̄ &
Mandatum scd̄m. id genus pluribus: vbi a superiore voce (ꝑpter euitandā velocem
circa principiū mutationē) incipiendū erit, Secūdum cantus qui
post eius eius iniciū deponit circa principiū: vltra ditonum ingra
uitatē means a superiore voce iniciabit.

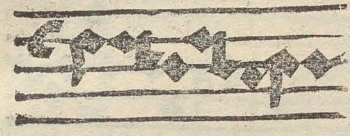
Exempla regule.



¶ Preter terciū exemplū & huic similibus/quod licet deponat ni-
hilominus ab inferiore (ob fugiendā velocē mutationē) erit incho
andū: nempe hec mandata solū in bisillabis clauibus superiore &
inferiore sillabaꝝ ordine constitutis efficatiā tenebūt: in trisillabis
aūt: vbi om̄is soluisatiōis latet diuersitas quisq ex se ip̄o facilime
inceptionē accipere poterit: vt his colligitur exemplis.



¶C sol fa vt ¶D la sol re ¶G sol re ¶A



la mi re.

¶Regule de medio cantus: In monasillabis clauibus. simpliciter nequit fieri mutatio: nã in quod mutent̃ nõ habẽt: inserit̃ simpliciter ꝑpter reductiuã vt cũ necessitas cõpulerit tũc em̃ & si monasillabe sunt claues: ad eaꝝ dyapason (qbus equalẽt) sunt reducibiles: est igit̃ idez de equalentibus iudiciũ. ¶In bisillabis clauibus infimis: si cantus eleuat̃ semp prima in secũdã variabit̃ sillabã. cũ aũt deponit̃ secundã in primã mutare necessũ est: verbi gratia in,

De medio cãtus regule.

De bisillabis
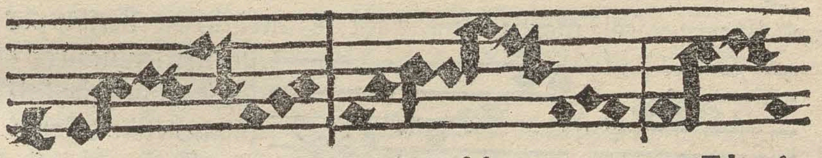
F fa ut.	Ascendendo	fa.		vt.	descendẽdo aũt.	vt.		fa.
e la mi		la.		mi		mi		la,
F fa vt		fa.		vt,		vt.		fa.
E la mi		la,	in	mi		mi	in	la.
d sol re		sol		re,		re,		sol
C fa vt.		fa,		vt,		vt.		fa.

¶In D & C cũ eaꝝ bisdyapason aliqñ reductiua causabit̃ mutatio: sicuti in eaꝝ duplis mediatis que sunt d la sol re aut c sol fa vt: ¶In trisillabis aũt mutatiõis diuersitas penes dure mollisq̃ ꝑprietatis accessionẽ attendet̃ nam

De trisillabis.

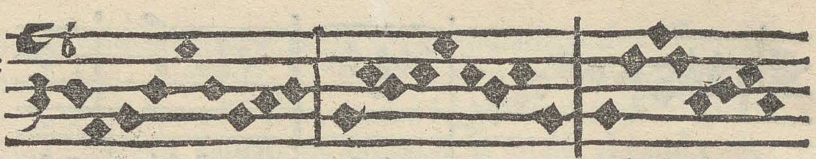
in his clauibus scilicet.	aa la mi re	in ꝑprietate molli muta bis ascẽdedo	la.		mi	In dura aũt ꝑprietate.	la.		re.
	g sol re vt.		sol		re.		sol		vt
	a la mi re		la.	in	mi		la.	in	re.
	G sol re vt		sol		re.		ol		vt

¶In depositiõe aũt semp prima sillaba vtendũ erit: in c sol fa vt: em̃ & d la sol re ascendendo semp tercia vtendũ erit sillaba: descẽdendo aũt: si mollis fuerit qualitas tercia in primaz: si dura: in secũdaz mutabit̃ sillabã: hec oĩa vberti hisce liminarijs intuet̃ exẽplis

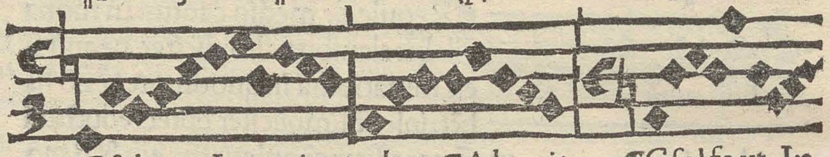


¶Mutatio in c fa vt ¶D sol re. ¶E la mi,

Exempla de mutatiōe directa



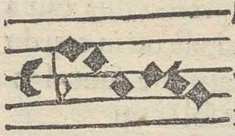
¶F fa vt, ¶G ſol re vt; In ꝓprietate molli. ¶A la mi re.



¶G ſol re vt, In ꝓprietate dura, ¶A la mire. ¶C ſol fa vt. In

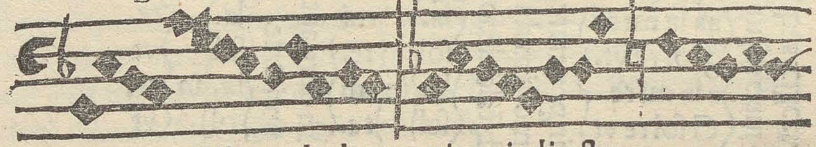


ꝓprietate dura, ¶D la ſol re. ¶C ſol fa vt In ꝓpretate molli ¶D la



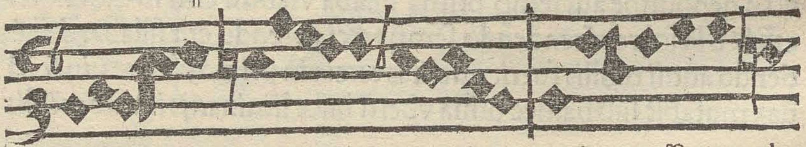
ſol re.

¶ Nec preterea ſemꝑ erit opus mutationibus: ꝑluries eñi fit ſaltus vnius vocis in ſibi ſimilem videlicet de mi ad mi: de fa ad fa: & hoc ꝯenus in interuallis ꝑfectis atq; vſitatis. Tandem icitu dignũ eſt: ꝙ in triſillabis: crebro indirecta quedam: & iregularis cauſat̃ mutatio: vt his conſtat exemplis.

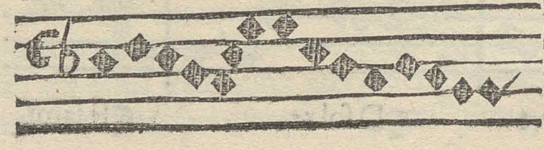


De mutatiō e indirecta.

¶Exempla de mutatione indirecta.



¶ Si cantus ſcale meatũ eleuãdo aut deponendo exceſſerit ꝙ plerũq; in menſurali cō tingit muſica tũc ſolmiſatio vt in octanis eaꝝ efficit̃: verbi gr̃a.



si sub Γ vt descendet:solmisatio vt in g sol re vt conmittetur,

¶Capitulū nonū de interuallis seu modi.

Modus in ꝓposito est vnius note ad alterā habitudo: ſm arsim & thesim considerata:quē Boetius interuallum appellat:est igit̄ interuallū.soni acuti.semiacuti.grauisq; distantia:vel id quod omittit̄ ab vna nota in aliā,& sic vnisonus erit modus improprie dictus.quia nulla intensiōe vel remissiōe considerat̄,dat tñ alijs esse ac perfectionem sicut vnitas numeroꝝ est principiū:& fundamentū: ita vnisonus interuallis cōfert principiū & esse. Sunt em̄ duplicia interualla minus principalia:& magis principalia.q̄ oīa suis definitiō.b⁹sequūt̄. Modus Boetius Interuallū.

Minus principalia sunt hec,

¶Cōma:apud Stapulensez est quo apothome:semitoniū minus vincit ac supat:vel est gradus quoꝝ noue vnū tonū integrū constituūt:& est vltimū quod comprehendit auditus, Comma Stapulēsis.

¶Schisma est dimidiū comatis. Schisma

¶Diesis est spaciū quatuor in se cōmata cōcludens. & dicitur semitoniū minus Diesis

¶Dyaschisma est dimidiū diesis.quasi duo hñs schismata. Dyaschisma

¶Apothome.authore Stapulense,est toni maior pars:qua diesis cōmate superat̄:diciturq; semitoniū maius,q; musici p mi & fa copulatim efficiunt.quare Apothome. Stapulēsis

¶Notādū q; authore Boetio tonus nequaq̄ in partes equales partiri poterit.vnde in hemitoniū maius diuidit̄.quod quinq; habet cōmota exceditq; dimidiū toni vno chismate/ & in semitoniū minus quod solū quatuor complet cōmata. dimidiū toni chismate nō complens, Boetius.

¶De modis magis principalioribus.

¶Tonus est virilis vnius interualli ad immediatum eleuatio / vel depositio/& fit in oīnibus sillabis demptis mi & fa/cōiunctis. inter uolloꝝ aliud maius vt est tonus/aliud minus vt semitonus. Tonus

¶ Semitonus est vnius note ad immediatū interuallū mollis vel debilis dilatio/& fit solū per mi & fa.dicit̄ a semū semi quod impfectū sonat/& nō dimidiū: Semitonus

¶ Ditonus est duoꝝ tonoꝝ aceruus vel est virilis ab vno in terciū simpliciter vel composite ꝓgressio. Simpliciter em̄ oīs ꝓgredit̄ Ditonus

modus notulaꝝ intermediatiõe ad ꝓpriũ locũ ſalit. verbi gratia. de vt ad mi compoſite aũt quũ gradatim vſq; ad locũprogreditur hõc modo vt re mi.& ſic de omnibus cenſendũ erit.

Semiditonus ¶Semiditonus eſt debilis vnius in terciã ſimpliciter. vl'cõpoſite dilatio.quaſi imperfectus ſeu imcõpletus ditonus

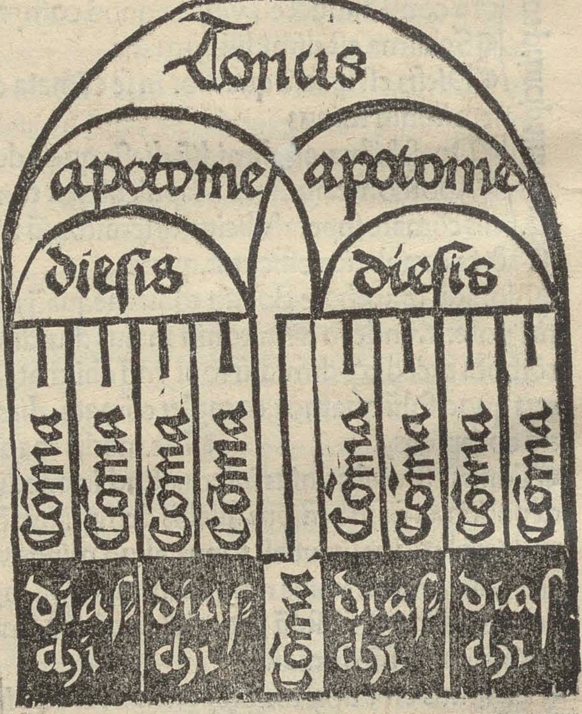
Diateſſaran ¶Diateſſaran eſt cõſonãtia duob'tonis vnoq; ſemitonio deducta dicit apd'Guidonẽ de quatuor eo ꝙ ex quatuor interuallis cõficit

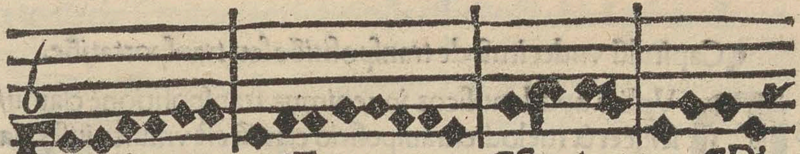
Diapente ¶Diapente eſt conſonantia vel modus ab vna in quintã ſimpliciter:vl'cõpoſite ꝓſiliens/ dicit diapente de quinq;/ ſunt eñ in eius ſpacio quinq; voces/quatuor toni cũ ſemitonio latentes.

Tonus cũ diapente. ¶Tonus cũ diapente eſt toni diapenteſq; cõnexio quinq; tonos cũ vno ſemitonio comprehendens

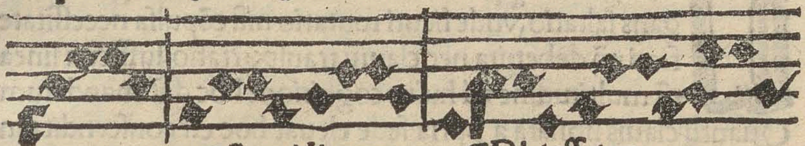
¶Semitonus cũ diapente eſt mollis ab vna voce in ſextã ſaltatio duobus ſemitoniſs atq; tribus tonis conſtituta. ¶Diuiſio toni.

Diapaſon. ¶Diapaſon eſt conſonantia ab vna litera iſibi ſimilẽ dupla ꝓportiõe deducta quinq; tonos/duoq; ſemitonia cõplectẽs/ & dicit diapaſon de oĩbus a Guidõe/ nã oẽs ꝓfatos in ſe modos cõcludit: fit enim ex diapentes & diateſſaran cõmixtiõe/ omnes enim preſcripti modi ſpeciatim his cõſpiciũtur exemplis.

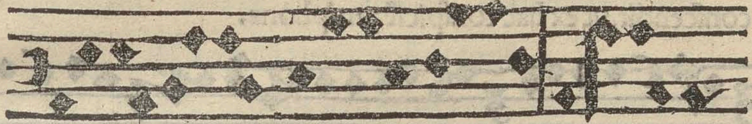




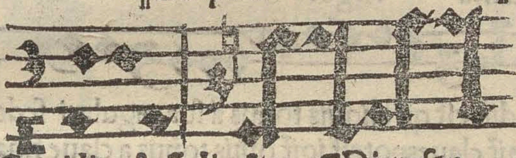
¶ Vnisonus, ¶ Tonus. ¶ Semtonus ¶ Di De interual



tonus. ¶ Semiditonus ¶ Diatessatan
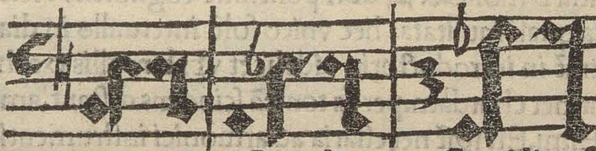


¶ Diapente ¶ Tonus cū diapente



Semiditon⁹.cū diapēte ¶ Diapason

¶ Sunt & alia interual la minus vulgata: que rarissime vel nūq̄ inse runt cāticis: quarꝫ no mina sunt: tritonus se midiapente semidiapasan. Semidiapente est saltus ab vna in qn tam psiliens disparibus vocibus duos tonos duoq̄ semitonia cō cludens: Semidiapason est faltus ab vna nam in sibi similē dispari vocum quātitate quatuor tonos triaq̄ semitonia conclndēs istis vtraq̄ septima adiungitur scilicet ditonus cum diapente & semi ditouus cum diapente Tritonus est distantia vnius in quartā trib⁹ immediate tonis colecta



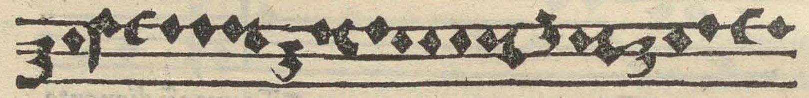
¶ Triitonus ¶ Semidiapente

¶ Alia nempe vltra diapason intēsa. predicto rum nomibus Semidiapasōn cum diapason repetitione ap pellemus hoc modo: tonus cū diapason: semitonus cū diapason. & sic deiuceps vsq̄ ad introductorij dilationē.

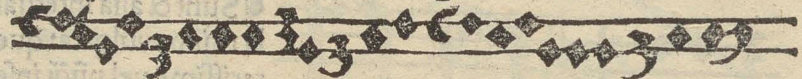
¶Capitulū vndecimū de transpositiōe seu transportatiōe.

Transposito clauium

Dvplicē apud musicos inuenimus transpositionē clauiū/ scilicet & melodie:transpositio clauiū est vniuscuiusq cla uis signate a ꝓpria sede in alterā necessitatis gratia ele gans saltatio, vnde sicuti mutatio nisi cōpulsa necessitate fieri nō debet:ita nec clauiū transportatio.sufficua linea rū multitudine ad huius cognitionē hoc dat mandatum Quantū clauis signata a ꝓpria sede eleuat hoc est conscendit tan tū nota sequēs clauē descendit:& quantū clauis descendit tātū no ta conscendit, vt ex hac conspicit antiphona.



¶Sancta maria virgo.



Transposito melodie:

¶Transportatio melodie est qn̄ aliquis tonus a sua regulari sede ad confinales transponit clauespotest igit om̄is tonus a claue fina li ad diatessaron seu ad diapenten trāsportari, vt de tonis pa tebit

¶De musica aquisita seu ficta aut colorata capitulū duodecimū

Mvsica ficta est que per aquisitas vel fictas modulatur vo ces:voces aquisite sunt que in aliqua claue canūt.in qua essentialiter nō sunt cōstitute(secūdū diatonicā ꝓgressio nē)nec ī eius diapason. talis em̄ musica potissime penes peregrinā b mollis:& ♮ duri positionē cognoscit: dicit aūt ficta quasi inusitata: hec vnico solū interuallo in dia tonico demonstrat in introductorio videlicet vbi b mollis exach ordū quartā continet chordam.per fa tonicā scindens distantiam inter alamire:& ♮mi.Est igit necessaria ad armonici instrumenti perfectiōnē. tū ad diatonice asperitatis contemperantē suauitatē. tum ad consonantiaꝝ impletionē que in diatonico deficiunt gn̄e Talis iccirco ficte musices dispositio aptius chromatice quam dia tonice attribuet deductiōi/hinc & colorata dici poterit:nam chro matica ꝓgressio ipsius diatonici dicit condensatio ac ornamentū

ex toniaeis: semitoniaea interualla efficiēs: & vbicūq̧ b molle aut ♮ durū peregrinis locis a sede naturali positū fuerit fictam adesse musicā certū erit: aut locū cōiuctaꝝ: sunt autē plures coniuncte q̄ octo: que in schala satis lucide figurant. que & in instrumētis organo lutina & id genus eleganter cōsiderant: ficte aūt musices solfizatio ī diatonico genere ac descriptiōe exprimere sufficiuū erit,

¶ In capitali,	¶ In minutis,	¶ In duplicato.
G la mi.		
F sol re.	g la mi.	
E fa vt.	f sol re	
D mi mi	e fa vt	ee fa vt.
C la re	d mi mi,	dd la re,
♮ sol vt,	c la re,	cc la re
A fa vt.	b♮ sol vt	bb sol vt.
Γ mi mi	a fa vt	aa fa vt.

¶ Capitulū tredecimū de tonis,

tonus

Tonus. Onus (nō vt prius accipiebat̄) apud Guidonē est regula ꝑ ascensū & descensum: oēs descriptas ac pernotabiles modulatiōes in fine diiudicans: & dicit̄ a tenendo. quasi ex tonis eorūq̧ partibus ductus. dicit̄ & tropus a veterib' constitutio. Tropus em̄ ꝑpter alternā diapētes & diatesseron specieꝝ cōmixtionē. Sūt aūt octo toni naturalis numeri (apud latinos) appellatiōe nuncupati videlicet. 1. 2. 3. 4. 5. 6. 7. 8, Quoꝝ imparis numeri autenti: seu duces vocant̄/ alij quidē paris numeri/collatorales/vel comites/aut subiugales/vocitantur hij etem̄ gentiū vocabulis a grecis designant̄, ꝑut aliqua ꝑpriis modulis est oblectata: antiqui quatuor solū tonis vsi sunt/verū posteritas macte acrimonie videns omnē melodiā. his nō posse subigi vnūquēq̧ illoꝝ in duo partita est: atq̧ octo instituit, vt hac figura cospicitur.

¶ Ab antiquis noiat̄.	¶ A grecis.	¶ A latinis.
Prothus.	Dorius,	Primus.
	Hypodorius.	Secūdus
Deuterus	Phrygius,	Tercius.
	Hypophrygius,	Quartus
Tritus	Lydius	Quintus
	Hypolydius.	Sextus.
Tetrard'.	Myxolidius.	Septim'
	Hypomixolidius	Octauus

Autentus. ¶ Tonus autētus est qui suū sistema totū supra finalē cōstituit chordam: Systema Est aūt sistema plenū quoddā modulationis

corpus.ex cōsonātiarꝫ diapentes,diatessaronq̄ʒ speciebus cōsistens Habet igit̄ om̄is tonus tū antentus cū placalis ꝓpriū systema qđ perfecte complere poterit.Plagalis,Est qui suū systema partim su

Plagalis

pra:partim infra finalē dirigit chordam:est igit̄ ducaliū ꝓprietas vt canonice:vt citra chordam terminalē ad octauā cōscendēt: vbi verisystematis est cōpletio :licenter aūt ad nonā:vel decimā tan q̄ʒ superflue consurgere poterit descendere vero ad secūdā,& raro ad terciā. Plagalis igit̄ ex regula vltra finalē chordam ad diapenten surgit/licenter vero ad sextā:descenditq̄ʒ ad diatessaron/licenter vero ad diapenten,Nec preterea toni. vel autenti vel plagalis

Cautela

semp eorꝫ systema complere cogunt̄:sed bene cōplendi ptātem habent.crebro etem̄ cantus. nimia lasciuia. totnm systema cursu excedit aliqñ i diapente, aut diatessaron vl' ex vtraq̄ʒ parte deficit aliqñ aūt autentici & plagalis ꝓprietate inmiscit̄:inde fit vt tonus alius dicit̄ mixtus: cōmixtus superfluis imperfectius. ¶Cōmixtus

Cōmixtus.

dicit̄(authore Franchino)si autētus fuerit: cū in eo spēs alterius q̄ʒ suis comitis disponūt̄.Si plagalis cū in eo alterius q̄ʒ sui ducis cōsonantē continet melodiā cōmixtus dicet̄,¶Mixtus dicet̄:qui autē-

Mixtus.

tici & plagalis tetrachorda meando cōfundit:de isto talisdat̄ institutio:si crebrius tetrachordū superius ferierit q̄ʒ inferius tūc ducali attribuet̄ tropo. Si aūt crebrius tetrachordū inferius tetigerit de plagali tono censet̄:Plusq̄ʒ perfectius aut superfluus tonus:dicitur

Plusq̄ʒ perfectus. Imperfect⁹

(si autentus fuerit)qui lasciuens vltra diapason ad secūdā vel terciā eleuat̄/vel deponit̄:si plagalis fuerit Imperfectius(tū autentus tū plagalis)dicit̄:cū ꝓpriū nō complet systema.deficiens autē ex parte diapētes aut diatessaran: vel vtriusq̄ʒ:De isto hm̄oi seruatur institutio/Prima cantilene breuiores quarꝫ notule a finali chorda solū per ditonū consurgunt,autentico ascribet̄ tono:si vero ad tri hemitoneā,solūmodo distantiā cōscenderint/placali addicientur tono,Secūda cantilene breuiuscule/q̄ equo excessu a finali chorda intense pariter & remisse fuerint:puta vnica nota sub finali.vni caq̄ʒ supra finalē:tunc si subposita notula. latiore interuallo videlicet tonieo a finali fuerit distincta, & acutior strictiore videlicet semitonico distet interuallo.opinione Franchini plagali ascribet̄ modulatiōi,Si aūt superior notula latiore internallo inferiore vin



cat de plagali tropo estimabit. verū enuero. si acutior. & grauior equo interuallo (puta tonico) a finali chorda distabūt: pmiscuus dicet cantus/ est insuper alia de imperfectis tonis cōsideratio quā musici ppter tollendā hesitationē excogitarūt videlicet. ꝙ vnicui ꝗ manerici tonoꝝ inicialē instituerūt chordā que est tercia chorda a finali claue. verbi gratia/ primi & secūdi, F fa vt: terci & quarti. g sol re vt. quinti & sexti a la mi re: septimi & octaui ♮ mi acutū, de quibus talis dat regula: Quū plures fuerint numero notule: supra inicialē clauē cuiusuis toni: ad ascensum disposite autentico tono attribuet quū in descensum. Si aūt inferiores maiorē impleuerint numerū plagali dabit tono: preterea oīs ton' aut a principio aut a medio aut fine iudicabit: principia aūt sunt hec,

¶ Primi,	¶ Secundi,	¶ Terciꝭ,	¶ Quarti,	¶ Quinti.	¶ Sexti.	¶ Septimi.	¶ Octaui.
a.	F.	c.	a	c	a.	d,	c,
G	E,	F.	G	a.	F.	c,	a.
F.	D	G	F,	G	D	a.	G
E.	C,	E	E.	F,	C.	G	F
D	A.		D			F,	D
C,	Γ		C.				

¶ Iniciū cantilenaꝝ meo iuditio erroneā & penitus hesitabundā toni demonstrat cognitionē: nā plures toni iisdē iniciant clauib' vt ex prescriptis quisꝗ poterit accipere, Mediū aūt ē vniuscuiusꝗ cantus inter primā & vltimā clauē notularis deductio/ habet igit quiuis tonoꝝ peculiarē quādā plagā in qua oīs (perfecta toni.) modulatio. vt hostiū in cardine circūagit: quā reuerberationē seu tenorē appellant, vt in isto videt exemplo,

Medium



¶ Primi Scdi. Terci. Quarti. Quinti. Sexti. Septimi. Octaui.

¶ Propriissime aūt oīs cantus a fine tanꝗ a perfectiōe denoian dus erit. queadmodū grammatici casus & personas in fine dictio-nū consi derant: ita aptissime tonos a finale chorda denoiare de-cebit/ nā incepto cantu quod sequit ignoramus. Finito aūt ꝙ pre cesserit compertū habemus.

¶Omĩs igit̃ tonus autentus cũ suo plagali mutuo in vna exeunt claue, vbi gr̃avt patet in figura sequẽti ¶Ambrosiani septimũ & octauũ poti⁹ ad d lasol re trãspõere frequẽtãt. gregoriãi v̉o ad cfavt

1		2	regulariter	D sol re,	irregulariter	alamire
3		4		Elami:		b fa ♮ mi
5	&	6		F faut		c sol fa vt
7		8		Gsolrevt		C fa vt

¶Singulorꝫ igit̃ tonorꝫ finis & reuerberatio atq̧ ambitus ex arbore vbertim cõsideraт̃. Que arbor isto mõ debet intelligi, prima litterarꝫ maneries: vnicuiusq̧ trũci: cõtinet systemata tam autentici quã sui plagalis secũdũ regularẽ ambitũ. Secunda aũt literarꝫ maneries cõcludit systemata autẽtici & plagalis, ad qn tãtransposita: pomũ eñi semp̱ autentici designat reuerberationẽ pirum vero plagalis

¶De cognitiõe tonorꝫ speciales iste seruant̃ regule. Prima cantus exiens in d sol re. sepe⁹p quintã in acutũ re la feriens est primi toni Si v̉o pluries semiditonũ scilicet re fa v̉berauerit erit secũdi toni. *Prima regula.*

¶Secũda omĩs cantus in Elami finitus crebro in acutũ semiditonũ cum diapente scilicet de mi ad fa repercuciens erit tercij toni. Si aũt crebrius diatessaron scʒ mi la fuerit quarto attribuit̃ tono. *Secunda*
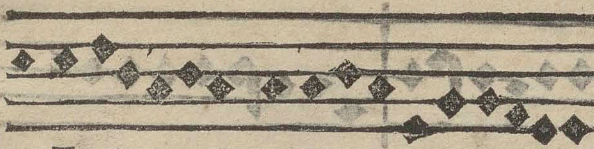
¶Tercia omĩs cantus in Ffaut finitus crebro in acutum diapente scilicet vt sol reuẽrberãs quinti estimabit̃ toni, Si autem crebrius ditonũ fa la percusserit erit sexti toni. *Tercia*

¶Quarta cantus in g sol re vt terminatus sepe in acutũ diapente scilicet vt sol percutiẽs erit septimi toni. Si aũt sepius ad diatessarõ vt fa erit octaui toni. Iste regule in transposito quoq̧ cantu nõ minus q̃ in cantu regulari acutissime sunt immitande. *Quarta.*

¶De tenoribus tonorꝫ capitulũ vltimũ

Tenor (qui & maneries toni dicit̃) ẽ breuiuscula melodia que in ecclesiasticis cantilenis fini annectit̃ hac dictione Euouae. q̧ est seculorꝫ amen. & est duplex/ antiphonarũ/ & introituũ/ antiphonarꝫ est sub cuius melodia psalmorꝫ finis claudit̃: Omĩs igit̃ psalmodia minor: nequaq̧ acutius incipiat̃ q̃ q̧ prima (sui seculorꝫ amen) notula expostulat. Introituũ ẽ sub cuius melodia/ v̉suũ finis claudit̃. tot eñi sũt tenores/ tã antiphonarꝫ q̃ introituũ: quot sunt toni/ Antiphonarũ igit̃ tenores. isto modo cõsiderantur. *Tenor toni*


Primus tonus.
¶Ducale Euouae. Differentia prima. Secũda,
Secundus
Tercius
¶Secũdus. ¶Ducale tercij. Differentia prima, Secũda
Quartus
Tercia. ¶Ducale quarti. Differentia prima, Secũda,
Quintus
Tercia. ¶Dncale quinti. Diffe
Sextus:
¶Ducale sexti Differentia prima
Septimus.
¶Ducale septimi Differẽtia pria Secunda
Octauus
¶Ducale octaui Differentia prima Secũda



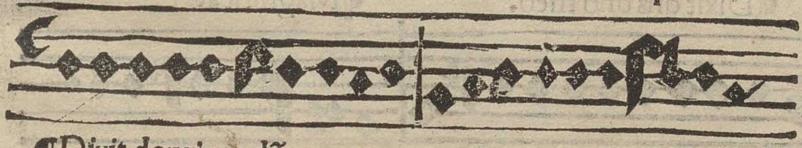
Tercia Quarta.

¶ Differentie tonorꝫ ducali: (ad quos om̄is melodia est re ducibilis) euouae potius ornatus q̄ necessitatis gratia adnectuntur: quapropter plures prouinciatim inueniunt: p consuetudinis aut gentis oblectatiōe. gaudet em̄ gens modis morꝫ similitudine/ vt inquit Boetius/ nos aūt artis mandata quā consuetudinis oblectamēta exarare maluimus.

¶De psalmodia.
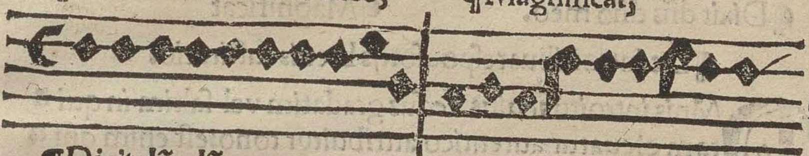
¶ Psalmodia est psalmorꝫ secūdū tenores tonorꝫ modulatio: hec duplices cōtinet psalmos maiores scilicet & minores: maiores sunt qui planiore modo incedentes principiū & mediū secundū toni aptitudinē diuersificant atq̧ finē tenore toni cōcludunt/ vt est magnificat canticū beatissime virginis Marie: & canticum Zacharie Minores em̄ om̄es fere alij dicūt / quorꝫ Dauid precipuus extitit autor/ om̄is eīm minorꝫ psalmorꝫ intonatio in prima sui tenoris notula incipi debet. Psalmorꝫ itaq̧ tam minorꝫ quā maiorꝫ modulatiōes satis aperte ex sequentibus noscuntur exemplis

¶Psalmi maiores. ¶Psalmi minores



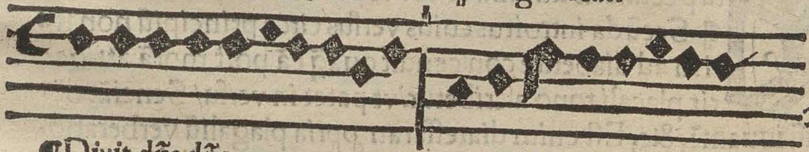
Primi toni

¶Dixit dominus dño meo, ¶Magnificat,



Scdi toni.
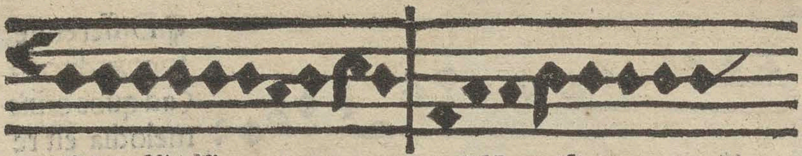
¶Dixit dñs dño meo, ¶Magnificat.



Terci toni.

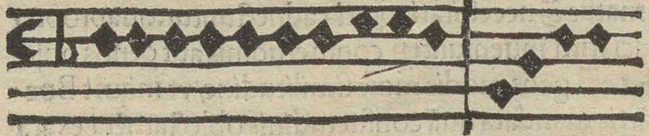
¶Dixit dñs dño meo: ¶Magnificat,

Quarti toni



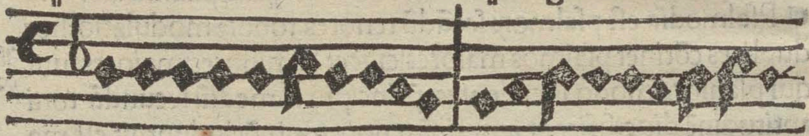
¶Dixit dñs dño meo. ¶Magnificat

Quinti toni
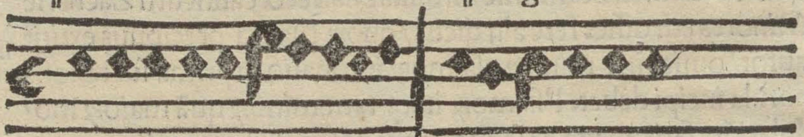


¶Dixit dñs dño meo: ¶Magnificat.

Sexti toni.
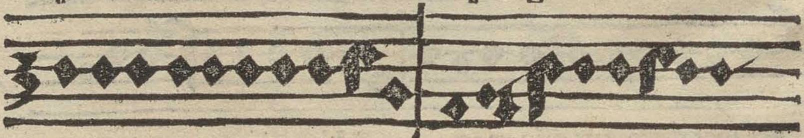


¶Dixit dñs dño meo: ¶Magnificat

Septimi to



¶Dixit dñs dño meo. ¶Magnificat

Octaui toni

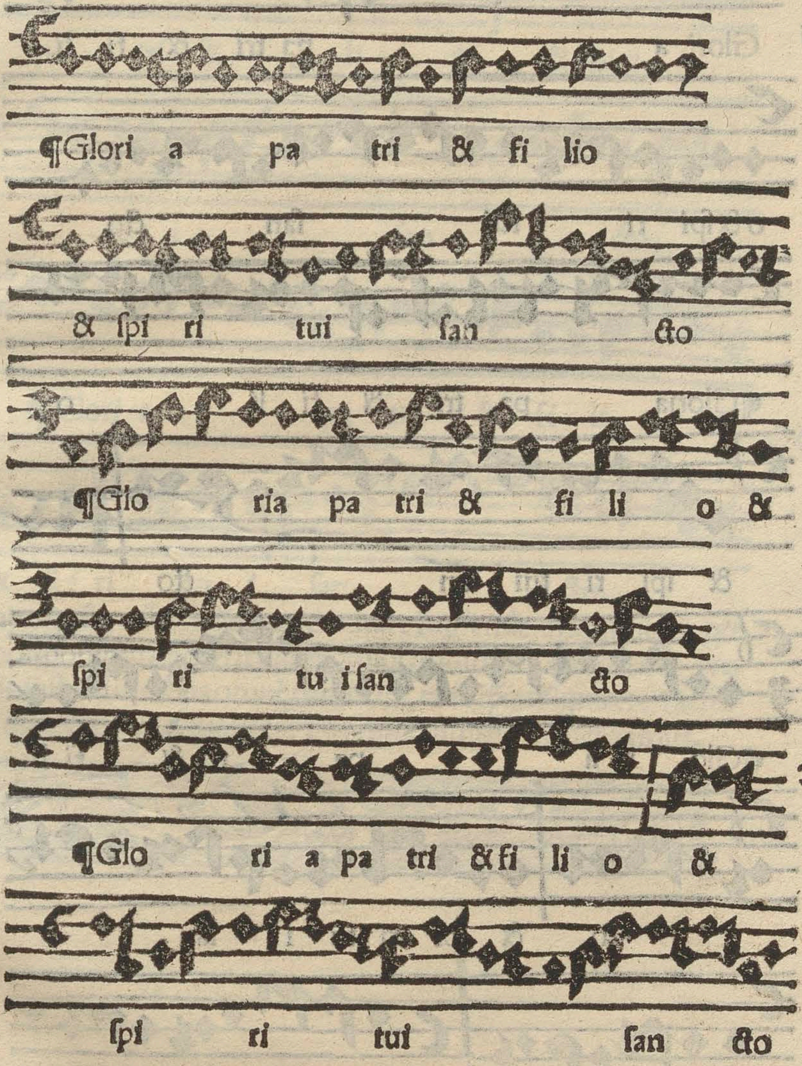


¶Dixit dñs dño meo. ¶Magnificat

¶De introitibus respousorijs breuis institutio.

OMnis introitus cuius versus gradatim vel saltim in qui n
tam eleuatur autentico attribuitur tono: est enim qui n
ta peculiaris ducaliũ tenor vt patet in versu Eructauit:
¶ Secũda introitus cuius versus circa principiũ non sta
tim ad diapente conscendit quãq̃ eã post morã attige-
rit placali tono ascribetur/vt patet in versu/ Senciãt oẽs
tuũ iuuamẽ, &c, Est enim diatessaran ꝑpria plagaliũ verberatio.
Nempe tam introitus quã responsoria/primario a finali chorda
tanq̃ ex ꝑprietate aut perfectiõe iudicari debẽt/consequutiue aũt

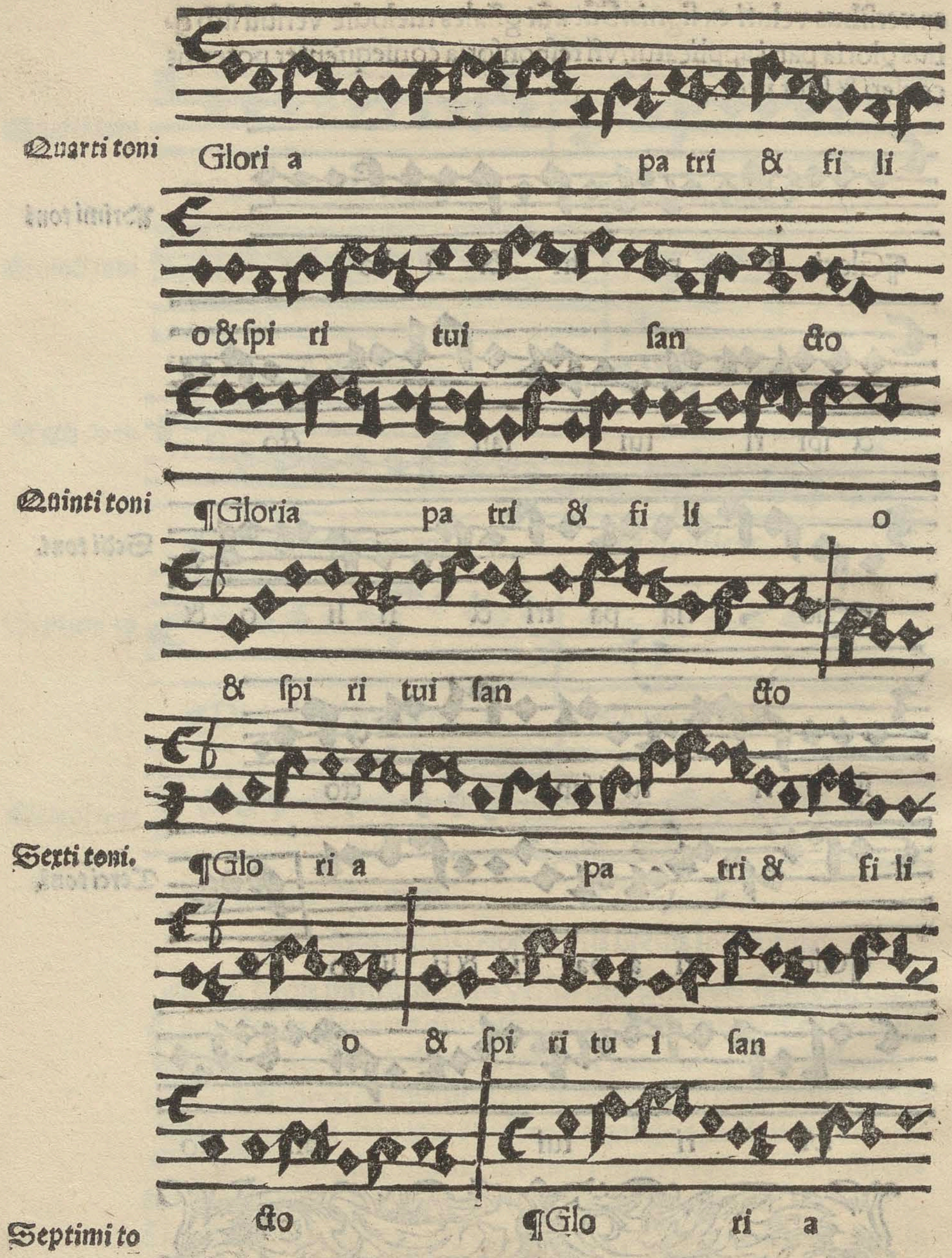
ex versibus veluti ex signis. Sũt aũt gñales melodie versuũ sub q̃bus gloria patri applicatur/ vñ responsoria consequenter poterint censeri & sunt iste.

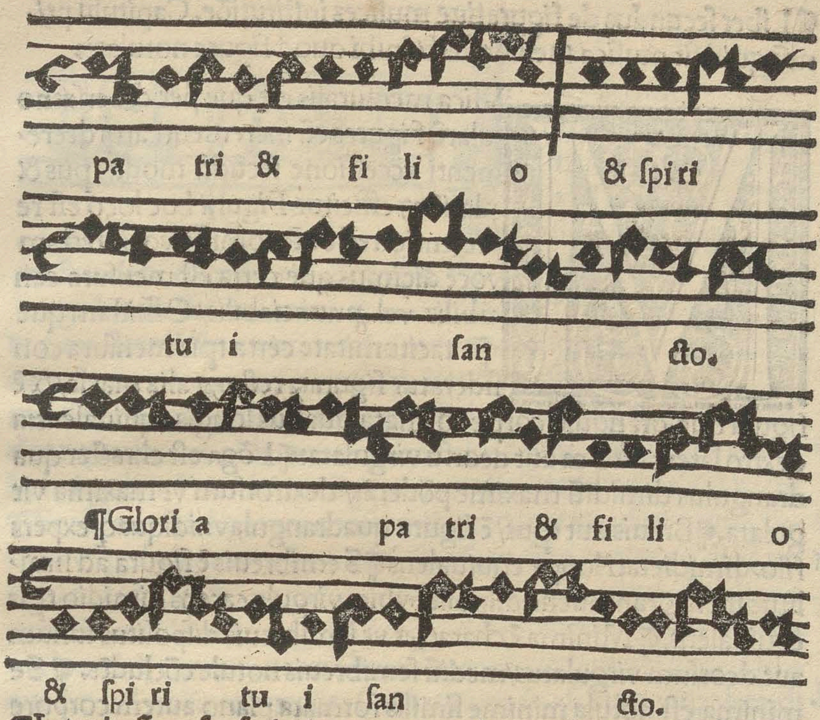


Primi toni

Scdi toni

Terci toni


Quarti toni
Glori a pa tri & fi li
o & spi ri tui san cto
Quinti toni
¶Gloria pa tri & fi li o
& spi ri tui san cto
Sexti toni.
¶Glo ri a pa tri & fi li
o & spi ri tu i san
Septimi to
cto ¶Glo ri a



Octaui toni

¶Introituũ versus seriatim pernotare fugiende diututnitatis gratia postponimus: poterit enim quisq; studiosus musicula ex predictis institutionibus omnẽ cantilenã ex se ipo disquirere facillime/quapropter ad musices figuratiue rudimenta pergamus.

¶ Liber secundus de figuratiue musices institutiōe. Capitulū primū quid sit musica mensuralis & inibi quod figure notularꝫ:

Vsica mensuralis est que per diuersas notularū figuras cū incrementi atqꝫ decrementi accessione secūdū modū tpus & platiōeȝ efficitur/ Figura hoc loco est re

Franchinus. presentio recte atqꝫ omisse vocis rectam vocē dicimus que certa est mensura cantabilis vel ꝓnunciabilis/ Omissam que ipa taciturnitate certa tpis mensura con

Maxima. sideratur figurarꝫ rectarꝫ/ alia maxīa/ & ē figura qua drangulo corpe formata duabus longis equiualens:a dextro latere sursum aut deorsū virgulata:

Longa. ¶ Lōga est chracter quadrangulus dimidiū maxime pōderās/ dextrorsum vt maxima virgulata.

Breuis. ¶ Breuis aut tpus/ ē figura quadrangula vndiquaqꝫ expers

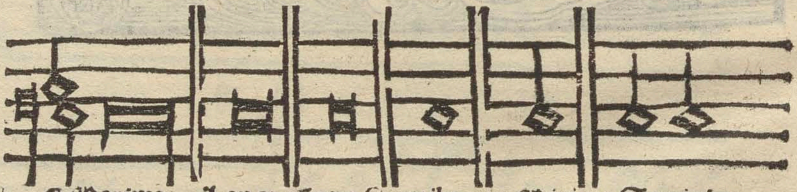
Semibreuis filo-dimidietati longe equiualens ¶ Semibreuis ē figura ad similitudinem grani auene disposita vbiqꝫ virgula carens dimidio tpis equiualens.

Minima ¶ Minima ē character vt semibreuis dispositus sursum aut deorsum virgulatus/ mediū semibreuis notule cōcludēs.

Seminima. ¶ Seminima est notula minime similis formata plano autem corpore vel vt miuima dextrorsum vncata/ dimidietatē minime cōplectēs

Fusa. ¶ Fusa ē figura, corpore seminime similis/ dextrorsum retorta/ aut vt minima/ binario nnmero.aut duobus vncis cōnexa:dimidium seminime continēs.

Semifusa. Semifusa est nota: fuse ad omnia similis duobus hamis retorta- vel vt minima tribus hamis-aut ternario numero cōnexa vt hac videtur discussione,



¶ Maxima. Longa. Tpus. Semibreuis. Minima. Seminima.



Fusa. Semifusa,

¶ Capitulū secundū de ligaturis
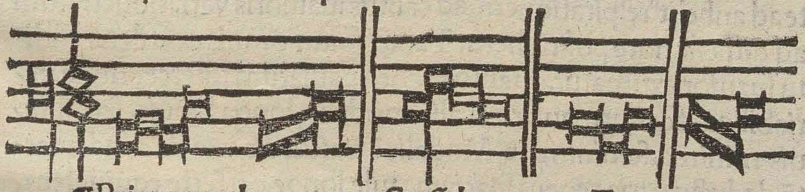
Ligatura vt ait Tinctoris/est vnius note ad aliā iunctura- vel est simpliciū figurarū p tractus debitos ordinata cōiunctio, ligabiles/figure sunt maxima longa breuis/& semibreuis. hec etenim figure in ligatura disposite cum simplicibus/accidentia (puta perfectionem imperfectio- nem. & alterationem) suscipiūt de liguturis iste danť regule: & primo de primis ligaturaꝝ notulis. ¶ Prima, oḿis ligatura conscen- dens: quadro vel obliquo corpore/cuius prima notula nullam habet virgulā/a Franchino cū ꝑprietate diciť: redditq́ primā breuē ¶ Secūda. oḿis ligatura conscendēs. corpore quadro: primā habens virgulatā dextrorsum ad descensum, sine ꝑprietate diciť, primā facit longā, ¶ Tercia: ligatura dependēs: quadro vel obliquo corpore nullā habēs virgulā: sine ꝑprietate diciť. atq́ primā continet longā, ¶ Quarta. omnis ligatura- conscendens vel dependens quadro vel obliquo corpore sinistrorsum in ascēsum virgulata. diciť cū opposita ꝑprietate. atq́ primarias duas semibreues constituit, vt hac spectatur descriptiōe.

Prima regula

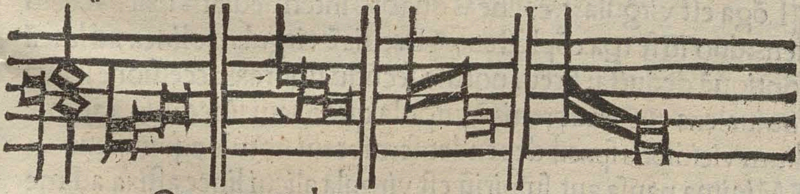
Secūda

Tercia

Quarta



¶ Prima regule. Secūde. Tercie.



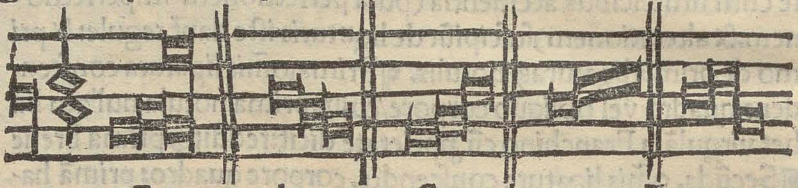
Quarte. regule

¶ In medijs notulis/nulla considerať quantitatis diuersitas: nā authore Franchino omnis media breuis modulať. dempta cū oppo

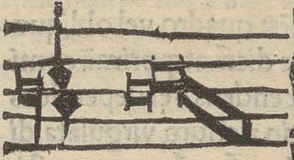
De medijs. ligaturis

sita pprietate atq̧ maxīa / q̄ principio medio & fini aptissime po-
terit adiungi.q̧ a qbusdā longa medietati inserit hmōi dispositio a

Prima regula. Gaffaro negat. ¶De vltimis ligaturarum notulis.¶Omnis li-
gatura habens vltimā notā/quadrā directe supra penultimā. aut
Secūda indirecte sub penultima vltimā continet longā.¶Secūda:omnis
Tercia ligatura habens vltimā notā ascendentē quadro vel obliquo cor
pore sine tractu·vltimā facit breuē: ¶Tercia,omnis ligatura habēs
vltimā indirecte sub penultima.quadro corpore,reddit ipam lon
gam.obliquo aūt corpore breuē hoc modo,



¶Prima regule, Secunde, Ter



cie regule.

¶Capitulū terciū de pausis.

PAusa est figura artificiosam cantus desistentiā demonstrans:vel est taciturnitatis signū secūdum note quātitatē cui aproppriat cōstitutū.Sūt enim pause excogitate ad anhelit⁹respirationem,ad cantus suauioris variationem:tum ad difficilē note positionem, Tanto igitur omnis cantilena auditu suauior extimatur.quanto idonea pausarum interceptione variabilior efficitur,pausarum alia modalis, longa breuis· semibreuis·minima.seminima.

Modalis ¶Modalis ē tractus ab vna linea ad quartā deductus:tria tegens spacia:notule longe perfecte equiualens,

Longa. ¶Lōga est virgula:tres lineas duabus intermediatis spacijs cōcludens:duo in se tpa cōplectens,

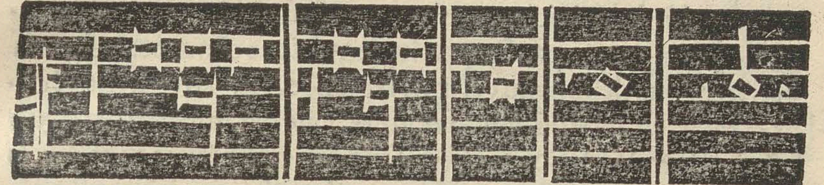
Breuis. ¶Breuis ē virgula de linea ad lineā contiguā deducta: breui notule secūdū figurarum accessionē semp equiualens.

Semibreuis ¶Semibreuis ē virgula que alicui linee infixa ad medium vicinioris spacij dependet:semibreui notule equiualens

Minima ¶Minima pausa aut suspiriū est virgula alicui linee affixa ad mediū spacij contigui surgens minime equiualens figure,

Seminima. ¶Seminima pausa est virgula minime] similis formata:sed retorta dextror

ſum ſeminimã notulã ponderans. que & ſemiſuſpiriũ appellatur, Oĩes igit̃ pauſe figuris totalibus equiualentes cũ eiſdẽ vbiq; per fectionis patiunt̃ accidens imperfectionẽ aũt & alterationẽ nõ ſuſcipiunt.

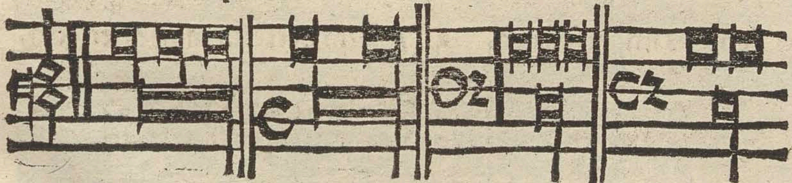


Modalis Longe. Breuis. Semibreuis. Minima.

¶Capitulũ quartũ de modo & eius diuiſiõe,

Modus eſt quantitas ex certis longis: maximam aut breuibus longã reſpicientibus cõſtituta. Vel eſt regula diſpoſite quãtitatis in longa ſecũdũ diuiſionẽ tocius in ꝓpinquas partes: eſt aũt duplex. maior & minor. Quorũ vterq; rurſus in duas partes dimenbrat̃ ſcilicet in perfectũ & imperfectũ Modus maior perfectus eſt quun i maxima tres longe conſiderant̃ talis(authore Franchino atq; tinctore)ſolũ duabus triũ breuiũ pauſis: eſſentialiter aut indicialiter poſitis ſignat̃ aut coloratiõe longaꝝ notulaꝝ: verũ is modus(ob eius diuturnitatẽ)rariſſime inuenit̃ Imperfectus eſt.cũ due ſolũ longe in maxima canunt̃,hic per priuationẽ ſignoꝝ ſui perfecti cognoſcitur. ¶Modus minor perfectus eſt cũ longa tribus metitur temporibus:is vnica triũ breuiũ pauſa:indicialiter vel eſſentialiter poſita cognoſcit̃,aut circulo perfecto: binario vel ternario numero appenſo. ¶Minor imperfectus eſt cũ in longa ſolũ due canuntur breues.& conſiderat̃ circa priuationẽ ſignoꝝ ſui perfecti modi,vt hac videtur deſcriptiõe.

Maior perfectus. Maior imperfectus. Minor perfectus. Minor imperfectus.



Maioꝛ pfectus. Impfectus. Minoꝛ pfectus Impfectus.

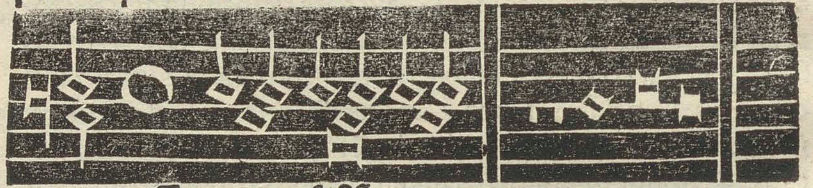
¶Capitulũ quintũ de tempore & ꝓlatiõe.

E

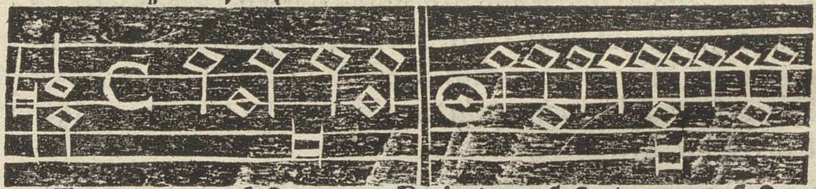
TEmpus est quantitas breuibus ascripta notulis, Vel est dimensio, semibreuiū:in breuibus considerata notulis, & est duplex perfectū & imperfectū: Perfectū vbi breuis notula tris continet semibreues:quod declarat per circulū plenū inicio cantilenarum positū. Alij vero duabus semibreuiū pausis quas subsequētibus cōnumerāt figuris perfectū tpus designant:vel tpm repletiōe. Imperfectū tpus breuē in duas semibreuiū scindit notulas, Tale per imperfectū cognoscit circulum, Prolatio vt reffert/Tinctoris est quātitas ex minimis semibreuē respicientibus constituta. vel vt ait Franchinus est essētialis quantitas semibreuibus ascripta diuisionē monstrans totius in partes ꝓpinquas/hec prolatio prioribus gradibus equā suscipit particionē:nā alia ternariā in semibreui recipit sectionem quam perfectā dicūt musici. Alia binariā continet diuisionē, semibreuē in duas minimas scindens que imperfecta dicit. Perfecta ꝓlatio cognoscitur per punctū circulo, aut semicirculo infixū. vel per duas minimarum pausas. que ceteris subsequētibus figuris adnumerant imperfectā punctus orbatio ostendit.

Imperfectū

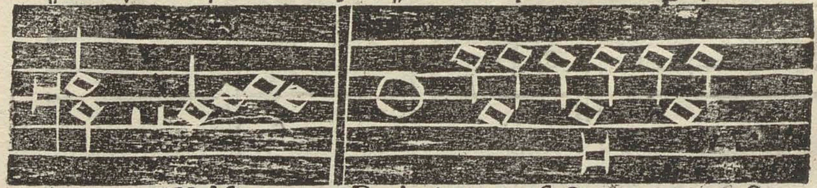
Prolatio



¶Tempus perfectū



¶Tempus imperfectum, ¶Prolatio perfecta in tpe perfecto.



¶Vel sic, ¶Prolatio imperfecta in tpe perfecto.

¶Capitulū sextū de signis incantu

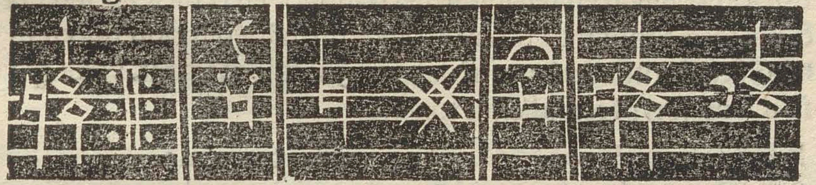
SIgnū in ꝓposito est, ꝙ primariā alicuius cantus noticiā confert quo ad modū tpus & ꝓlationē:est eñ duplex explicitū & implicitū. Explicitū est quod inicio cantilenarū ponit:vt est circulus/pausa/punctus: implicitū est qd implicite aut notularū repletiōe/ aut pausaꝝ dispositiōe gradū demonstrat. Explicita superius i vniuscuiusq; gradus descriptiōe ꝓnotescunt que (vt partialiter repetā.) hoc modo cognoscent,Oīs pfectus circulus in se solo positus tpus demonstrat pfectioum Semiplenus aūt imperfectū. Si vo circulo numerus cōnexet tūc criculus modū,& numerus tpus demonstrabit vt istis conspicit descriptiōibus.

O3	Modi minoris	perfecti	Temporis.	perfecti,
O2		perfecti.		iperfecti
C2		impfecti		iperfecti
C3		impfecti		perfecti.

¶Nonnulli hec signa tanq̄ supuacanea duxerūt reprobāda autoritate phi,frustra est fieri.&c̄.

O	Temporis.	perfecti.	Diminutionis	Prolationis	perfecte,
C·		iperfecti			perfecte.
Φ		perfecti.			impfecte
Ȼ		iperfecti			impfecte

¶Antiquoꝝ signa describere tediosum arbritror: quocirca ad cognitionē cātilenaꝝ,a neutericis ordinata sufficient signa enumerata: sunt & alia explicita minus principalia signa: que isto choro figurāt



Reinceptiōis. Cōuenietie Aspiratiōis. Signū gñale. f̣sa vt

¶Reinceptiōis signū/cantus repetitionē docet: cōuenientie partē cātilene que pausat:sub tactu illius note incipere.supra quā ponit docet/gñale iudicat:oēs cantilene partes:sub dulci(consonantiarū permistiōe ibidem stare. Tactus est cōtinua motio indebita mēsura contenta:motū eñ agnoscit tpus:tpe quantitas vocis prolate Est igit triplex tactus.maior scilicet minor,& ꝓportionatius.Ma-

Minor. for est qui breuē vnico motu complet. Minor hic oim vulgatissimus est: semibreuē vno motu metit notulā. potest aūt in omi signo semibreuis tactu mensurari dempta augmētatiōe & ꝑportionibus. ꝑportionatus fit quū figure dissimili quantitate ꝑferuntur

Proportionatus. vt in ꝑportiōibus cōmittit videlicet cū in multiplici gñe due tres aut quatuor notule contra vnā modulant,

¶ Capitulū septimū de perfectiōe & imperfectiōe.

Perfectio. PErfectio est figurarū in dualitate cōsideratarū ad ternariā dimensionē reductio: quemadmodū numerus dualis sequiori ascribit sexui. tanq̄ impfecto: Ternarius aūt virili vt perfectissimo. ita musici in ternario ꝑfectā, in binario aūt impfectā figurarū dimensionē considerāt: quocirca reffert Boetius: omē trinū perfectū: & omē binū īpfectū.

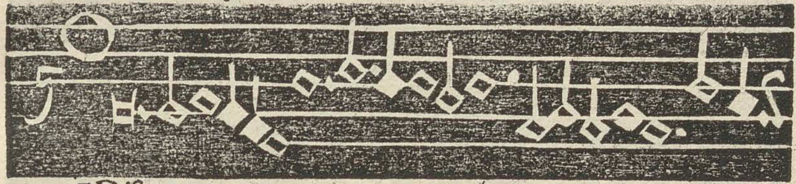
Imperfectō ¶ Imperfectō autore Eranchino. est reductio quedā tercie partis ad plus ad suū totū, secūdū ternariā eius positionē pri⁹ i ipo cōsideratā: aut est alicuius totius in ternario depredatio. cōsiderat em̄ ipfectio solū in figuris in ꝑfecta quātitate cōstiutis. quarū quatuor sunt scilicet, maxima/longa/breuis/& semibreuis: hee igit per se in ternario cōsiderate totales dicunt, Maxima em̄ cū nullā habeat se maiorē, semp totalis dicit: reliq̄e aūt secūdū figuorū accessionēs & totales & partiales extimant, Figurarū alia ꝑpinqua. & est illa)in quā immediate resoluit totalis: alia remota. & est illa inter q̄ꝑ & suum totū: ꝑpinqua intercipit ¶ alia remotior est & dicit illa inter q̄ꝑ & suū totū. Propinqua & remota intermediāt ¶ remotissima est inter q̄ꝑ & suū totū. tres(numeri naturalis)notule mediant. verbi gr̄a in mō maiori ꝑfecto. dicitur totalis,

Varia eius sunt { ꝑpinqua longa, / Remota breuis. / Remotior semibreuis / remotissima minima. }

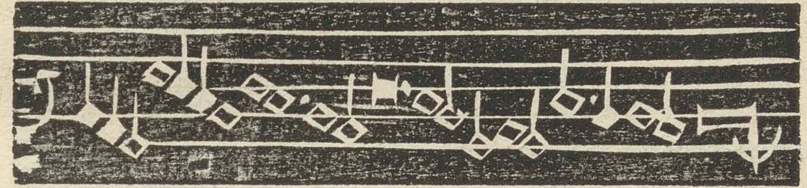
figurarū alia { agens tm̄ vt minima. / patiens tm̄ vt maxima / agens & paciens: vt longa breuis & semibreuis. }
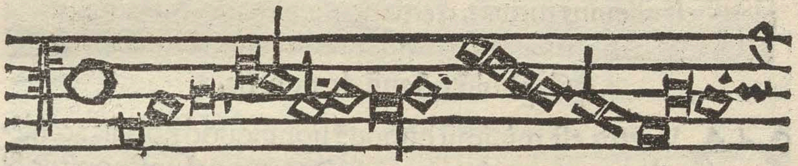
¶ Tria sunt authore Frāchino: que figurā impfectibilē demōstrāt scilicet numeralis impfectio/punctualis diuisio: & figurarū plenitudo. Omīs aūt figura impfectibilis, impfici poterit vel a parte añ aut a parte post. vel ab vtraq̄.

¶De impfectiōe tales dant̄ regule. Om̄e totū imperficit̄: ab eius parte ꝓpinqua immediate ante vel post cōstituta: aut ab equiualenti ꝓpinque partis: parte, aut a partibus remotis: añ & post notulā cōstitutis/nisi pūctus diuisiōis obstet: vt isto tenore videtur Prima.

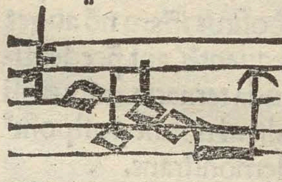


¶Discantus,



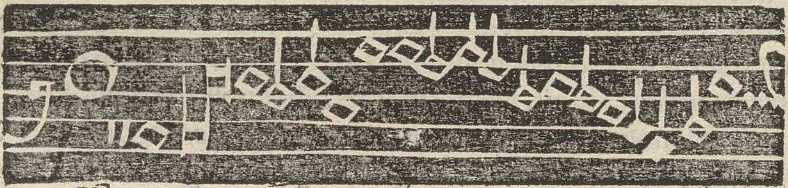


¶Tenor.

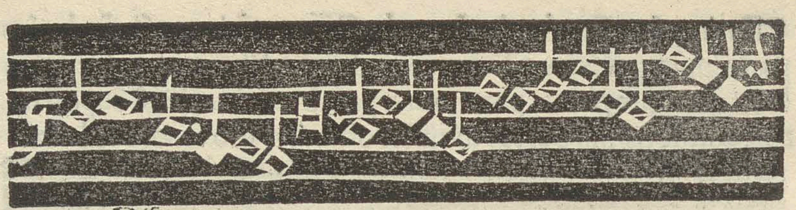


¶Secūda/Similis ante sibi similē corporaliter distincta: nō inperficit̄. nō aūt de vnitis in toto intelligendū est. vt videt̄ in longa prescripti tenoris: vbi vnita in toto breuis añ similē posita, q̄libet: quo ad totū ipsicit̄ a semibreuibꝰ añ & post lōgā cōstitutis: Secunda

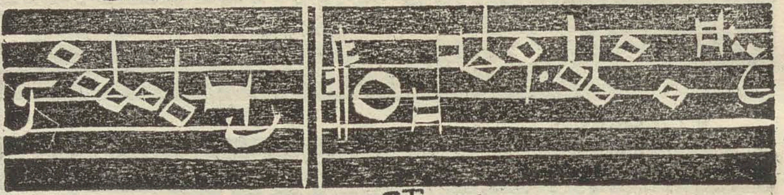
¶Tercia, color in perfectis notulis consideratus ipis terciam ꝓprij valoris adimit quātitatē nōnūq̄/etiā figuris ꝓpinquioribus euenit coloratio ꝓpter euitandā alteratiōnē vt isto tenore consideratur. Tercia.



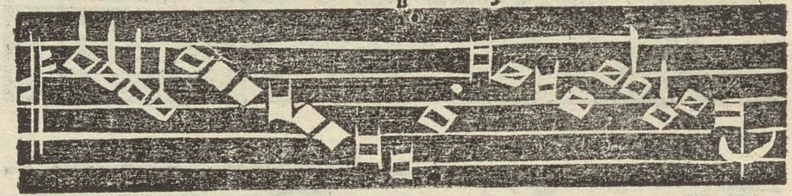
¶Cantus



Discantus



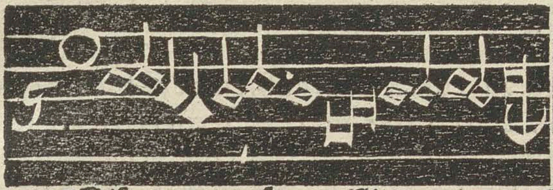
¶Tenor,



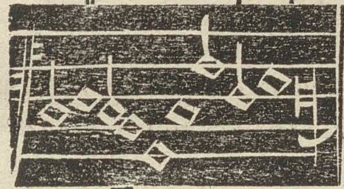
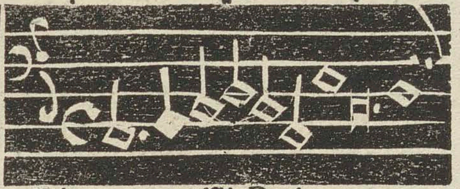
¶Capitulū octauū de punctis.

P Vnctus est minimū quoddā signū: quod notulis accidē-
taliter: anteponitur, aut interponitur. vel postponitur: &
est duplex diuisiouis & perfectionis. Diuisionis est qui
Diuisionis punctus alicui notule prepositus: aut postpositus ipam nō auget
nec minuit. sed ad p̄cedentē vel sequentē (aut p̄cedenti-
bus aut sequētibus) eā p̄ perficienda ternaria numerosi
tate applicandā docet/ perfectiōis est qui alicui notule postposit⁹
Perfectionis ipam p̄ficit tres equas in partes diuisibilē demonstrans.
¶Punctus diuisiōis fit dupliciter scilicet. Mediate & immediate,
Mediate cū notulā cui apponit̄ ad distantiorē sequētē figurā trās
Transportationis. ferat cōputandā talis translatiōis. aut transportatiōis dicit̄ pūctus.
Immediate cū notulā cui apponit̄ ad p̄pinquiorē docet cōnume
randā. & is p̄prie diuisiōis dicit̄ pūctus. & hic solū figuris in inperfe
cta quantitate affigit̄. ¶Punctus p̄fectiōis dupliciter considerat̄,
Primo si notule in impfecta quantitate cōstitute/ apponit̄, tūc eā
Augmētationis. tecto p̄prietatis dimidio adauget: & is p̄prie augmentatiōis vo-

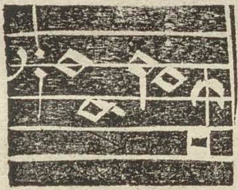
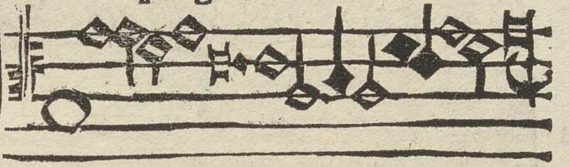
catur punctus. Secūdo cū notule in pfecta quantitate cōsiderate apponit̄ tūc em̄ si a minore precedente aut sequente impficeret̄. in pfectiōe cōseruat̄. & hic ppric pfectiōis dicit̄ punctus. vt isto cō centu perspicitur,




¶ Discantus transportatiōis punctus ¶ Diuisiōis punctus

Tenor ¶ Augmentatiōis Baritonans.

¶ Altus pfectionis,

¶ Capitulū nonū de alteratiōe.

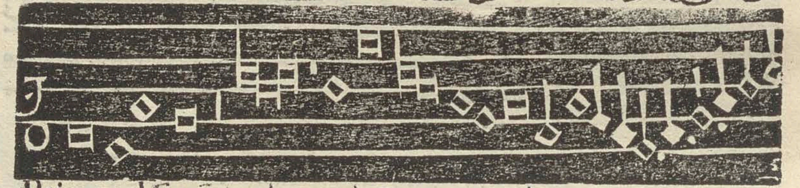
Alteratio hoc in pposito est pprij valoris secūdū notule formā duplicatio: dicta alteratio. quasi alterius actio: euenit quidē (autore Gaforo) notulis in sua pfecta quantitate dispositis, atq in impfecta quū sunt ppinque partes sui totius pfecti: vt semibreuis impfecte plationis in tpe pfecto. & breuis tpis impfecti in modo minori pfecto, causat̄ em̄ alteratio. vt impfectio / in gradibus pfectis ad conplendā ternarie numerositatis pfectionē. de hac tales dantur regule.

¶ Prima: quotiescunq absq puncto diuisiōis. ponunt̄, due partes ppinque. inter duas totales. aut inter duas totaliū figurabiles quātitates. puta inter duas pausas. aut inter pausam. & eius totalē: aut

¶ Prima regula.

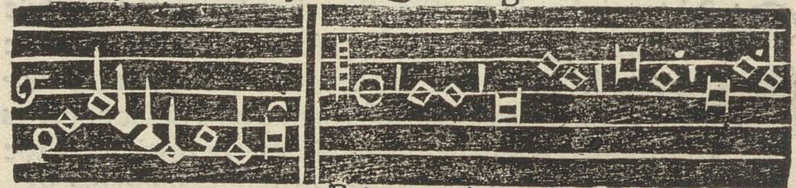
ecõtrario semꝑ secũda pars ꝓpinqua alterabit.se ipam bis cõtinẽs.
Secunda ¶ Secũda quoties inter duas totales: vna ps ꝓpĩqua atq ꝓpique ptis
pausa mediauerit tũc pensiculandũ erit, si pausa pcedit notã.tunc
nota alterabit, si econtrario nulla erit alteratio: sed nota ĩpficiet
Tercia. totalẽ ante euntẽ & pausa sequentẽ, ¶ Tercia: qñ tres semibreues in
termediauerint duobus tporibus: quaꝝ prime due copulatim situ
untur ꝑ eodẽ tpe cõputabunt.verũ.si postreme due fuerint cõiun
cte.tũc prima soluta.antecedentẽ impficiet breuẽ & tercia alterat
Quarta nisi puncto perfectiõis prima breuium fuerit munita. ¶ Quarta, si
quatuor semibreues inter duo tẽpora mediauerint. quarũ prima
rie due ligabunt vltima sequentẽ breuẽ impficiet, si aũt due inter
medie cõpulentur, prima semibreuium precedentem imperficit
Quinta breuẽ. ¶ Quinta. qñ qnq semibreues inter duo tpa ponũt: quaꝝ
extreme due fuerint solute: tũc prima primã: & quinta. secũdã im
ficit breuẽ. vt isto videtur concentu.

¶ Discãtus

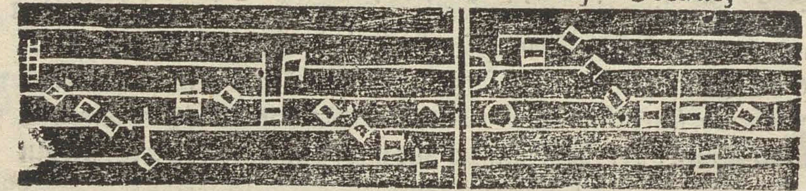


Prime, al Secũde.al, al.Quarte regule.

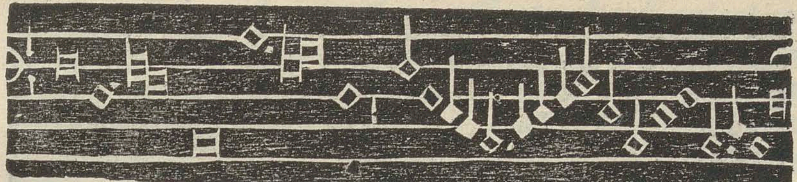
¶ Tenor.



Prime. al. al, Secũde,



Quinte regule, ¶ Baritonans, Tercie.



al

¶Capitnlũ decimũ de augmentatiõe & diminutiõe.

Augmẽtatiõ

Vgmentatio est quantitatis figurarꝝ maioramentũ/euenit solũ i ꝓlatiõe ꝑfecta vbi semibreuis tribus & minima vno tactu metit. huius signum est punctus circulo aut semicirculo infixus: circa vnã tantũ cantilene partẽ cõstitutus: quum aũt in singulis cantilene partibus cõpertũ fuerit: tres minimas vel vnã semibreuẽ integer tactus cõtinebit. Diminutio est abstractio certi valoris quantitatiui ab ip̃is figuris: Vel est ꝓprie ac primarie quãtitatis secũdũ formã figurarꝝ variatio: hec consideratur tripliciter canonice/ꝓportionabiliter & virgulariter, Canonice quum figurarꝝ quantitates declinant. & variantur ab essentiali valore in mensura. secũdũ canonis ascripti sẽtenciã. verbi gratia. maxĩa sit longa/longa breuis. & sic deinceps. hm̃oi diminutionẽ Iosquin inter ceteros, suis elucubratiõibus disponere plurimũ frequentauit, nõnũq̃ a contrario sensu talis diminutio accipit isto canone/sit breuis maxima/semibreuis longa/minima breuis & hoc genus ꝑ musicorꝝ arbitratu/ verũ talis improprie dicit diminutio (authore Gafforo) quũ potius augmẽti q̃ diminutiõis ꝓducat effectũ. Proportionabiliter quum figure secundũ disposite ꝓportiõis consideratione diminuũt ꝑ maioris/& minoris inequalitatis accessionẽ, de hac latius capite de ꝓportionib[9] disseremus. Virgulariter sumpta/est q̃ per virgulã circulũ secantẽ: declarat hec ꝓprie temporali competit mensure: non aũt figuris. nã in hm̃oi signis non figurarꝝ numerus. sed mensuralis (velociori motu) adimit quantitas: hanc diminutionem Obrecht clarissime disposuit, in om̃i missa. Si dedero. &c. que his nostris quoq; descriptionibus possit accipi.

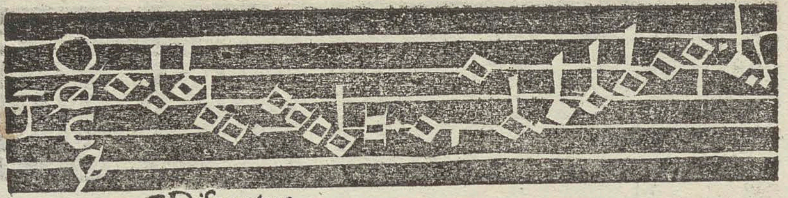
Diminutio.

Canonice

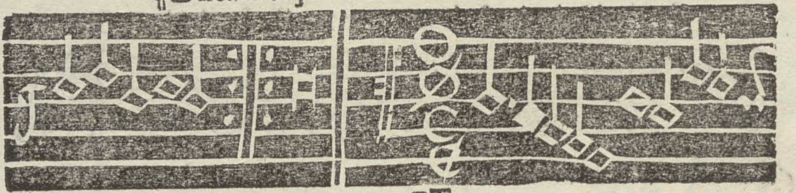
Proportionabiliter.

Virgulariter

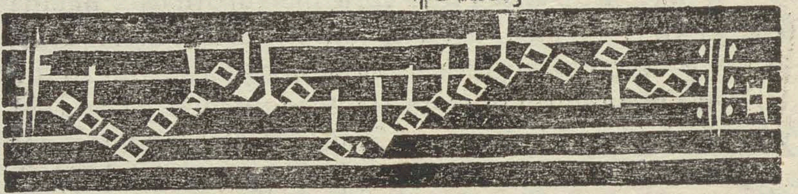
F



¶Discantus.

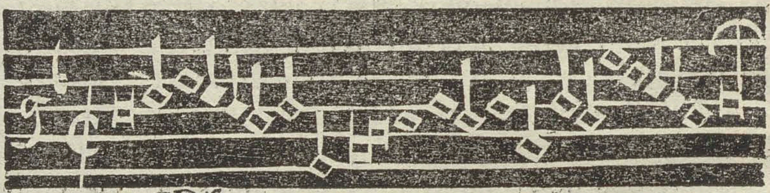


¶Tenor.

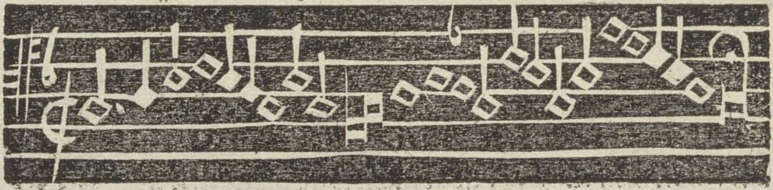


¶Capitulũ vndecimũ de Sincopa.

SIncopa ẽ reductio vnius notule vltra maiorez: ad equalem cui cõnumerať. euenit in cantilenis (vt reffert Gafforus) quociẽscũꝙ per plures figuras ꝓgrediť sub diminuta cõnumerãdarꝫ notularꝫ numerositate contra tactũ, vt isto discantu conspicitur.



¶Discantus.



¶Tenor.

¶Poterit aūt in omībus gradibus fieri sincopa/& in figuris notu- laꝝ vsq ad minimā. Instituerūt eñ musici minimā vltra pausam breuē per sincopā non esse transferendā: similiter semibreuē vltra pausam breuē raro/nunq̄ vltra pausam longe debere reduci. Sūt tñ(vt nobis compertū est) qui minimā sincopando distantius in suis edicionibus disponūt,

¶Capitulū vltimū de ꝓportionibus.

Proportio(vt reffert Euclides)est duaꝝ qn̄tecūq sint ei- usdē quantitatū certa alterius ad alterā habitudo.

Proportionum alia.
- ¶Equalitatis & est duaꝝ quantitatū adinuicez equaliū respectus: vt duoꝝ ad duo
- ¶Inequalitatis est duaꝝ inequaliū quātitatū adinnicē relatio vt 4 ad 3 & ē duplex alia:
  - ¶Maioris inqualitatis- & fit cū maior quātitas minori coequat̄ ꝑ relationē vt 4 ad 3. istd eñ gn̄s suo effectu notulas(qb⁹ p̄ponit̄,) minuit secūdū ꝓportiōis naturā
  - ¶Minoris: fit cū minor quātitas in relatione maiori coequatur: vt 3 ad 4 hec eñ figuras quibus p̄ponitur adauget secundū vniuscuiusq naturā

¶Maioris inequalitatis: quinq sunt genera videlicet,

Multiplex.	Et sūt quādo maioꝛ numerus cōpꝛehendit minoꝛē.	Pluries precise vel bis ter ⁊ deinceps.	vt sunt.	1. Ad. 2.	Et dicitur	Dupla tripla.
Supparticulare.		Semel cū eius aliquota parte		3. Ad. 2.		Sesqualtera.
Supparciens.		Semel ⁊ eius aliquan- tam partem.		5. Ad. 3.		Superbipartiens
Multiplex super particulare.		Pluries cū eius aliquota parte.		5. Ad. 2.		Dupla sesqualtera
Multiplex super parciens.		Pluries cū eius aliquāta parte.		8. Ad 3		Dupla supbiparci- ens

¶Totidē sunt & minoris inequalitatis. cū predictoꝝ nominibus. per additionē ꝓpōis sub: pars aliquotta est que aliquoties sumpta reddit suū totū precise. vt media bis. sumpta facit suū totū. tercia ter & quarta quarter & deinceps. Pars aliquāta est que ex partibus aliquotis constat: sumptaq aliquoties, nō precise reddit suū totū.

Pars aliquo ta.

Pars aliquā ta.
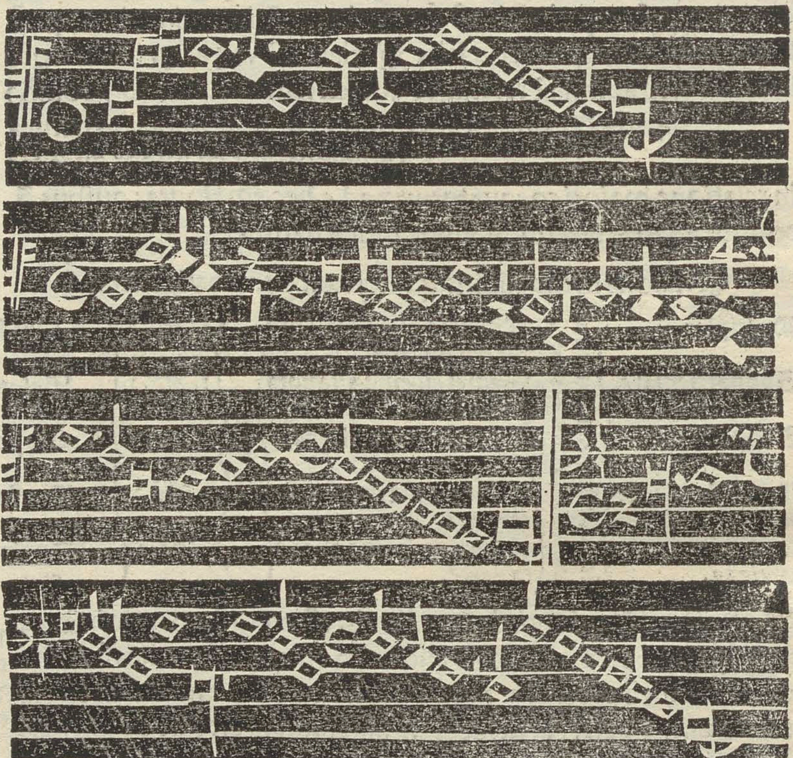
ſed vel excedit vel deficit: vt 3, ad 5. ad cognitionē ꝓportionum
hm̄oi ſeruanť cautele. Prima: om̄is ꝓportio debet ꝓpriis duob'nu
meroꝝ characteribus in cātilenis deſcribi: quo heſitatiōis abſiſtat
dilatio. Nā ſicuti: vna vox nō efficit conſonantiā ita nec vnus nu-
Secūda merus ꝓportionē. ¶ Secūda: om̄is ꝓportio: debet ordinari ꝑ figu
ras noīe & quantitate conſimiles: puta ſemibreues minoris ꝓlatio
nis debent ꝓportionari, per ſemibreues minoris ꝓlatiōis. ſic in ce
Tercia. teris quoq̧ ſignis cōſiderandū erit. ¶ Tercia regula: om̄is ꝓportio
deſtruiť per immediatā contrarie ꝓportiōis ſuppoſitionē. vel per
ſigni interpoſitionē, que om̄ia ſeriatim ſuis exemplis patebunt.

De ꝓportione dupla. ¶ Proportio dupla/ harmonice/ fit quū maior notulaꝝ numerus
equalet minori, ita vt vnaq̄q̧ notula minoris numeri: dimidia ſui
246/125 quātitate minuať & figurať eo mō qđ pn̄s cōcentus demonſtrat

Diſcantus.

Tenor.

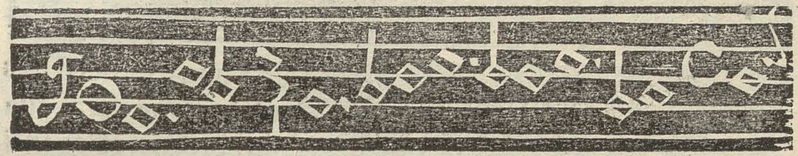
Baſſus.



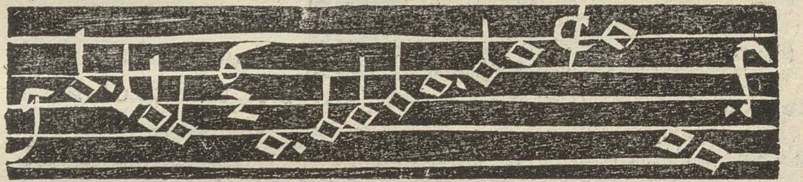
Aliqn̄ abſq̧ numeris canonice demonſtrať dupla proportio/ iſto
canone diminuať i duplo. & his ſimilibus canonibus quandoq̧ per

equalia signa(vt ait Franchinus)videlicet qm̄ semicirculus cū binarij numeri adhesione circa om̄es cantilene partes disponit. aliq aūt signo transuerso duplā disponi volunt.

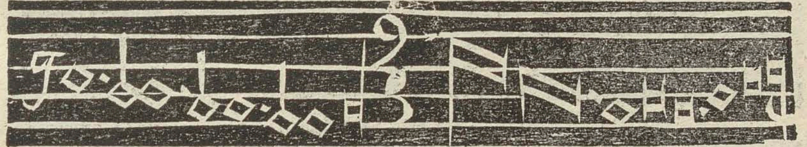
¶Tripla.harmonice consideratꝛ:qn̄ tres figure equiualent vni:sibi ipsis.& nomine & quantitate cōsimili ita vt vnaqueq; ip̄arꝝ triū diminuat de duab⁹ tercijs partib⁹ ꝑprie quātitatis.& figuratꝛ hoc mō vt in concentu sequenti conspicitur — De ꝑportione tripla — 360/123

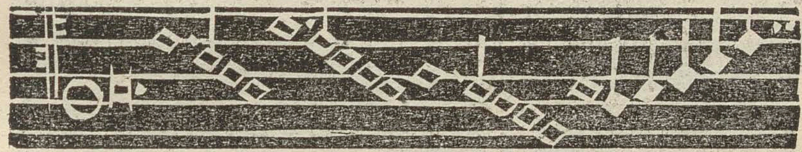


Discantus

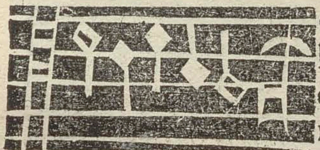


Tenor.

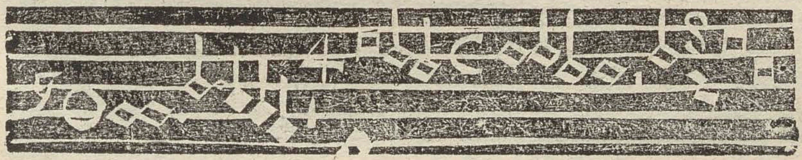




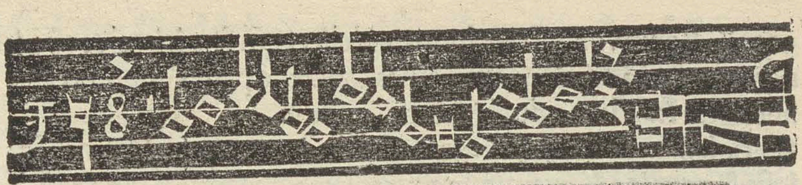
Bassus.



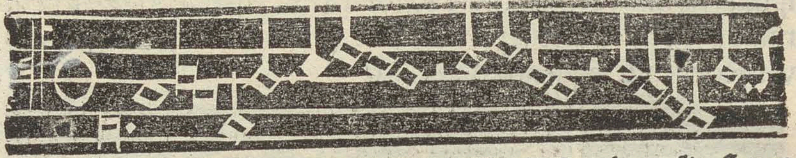
¶Quadrupla/fit quum quatuor notule vni, & nomine/& quantitate sibiip̄is cōsimili equiualēt: ita vt singula queq; ip̄arꝝ quatuor minuatur de tribus.quartis partibus sui quantitatiui valoris: & cognoscitꝛ isto mō. vt patet in exemplo. — De ꝑportione q̄drupla. — 246/123

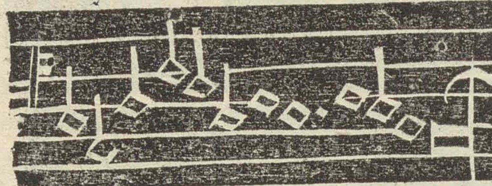


Discantus.



Tenor.



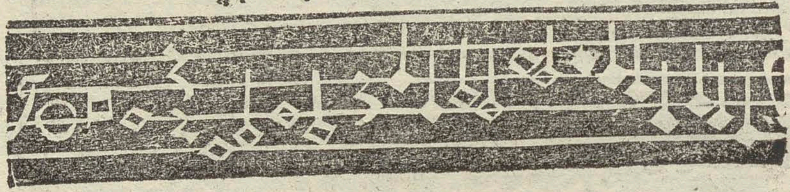


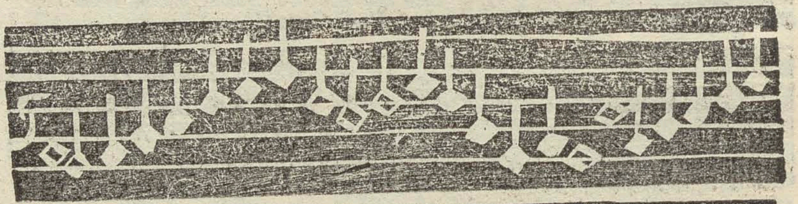
¶ Sesqualtera. fit cū tres notule cōmensurāt duabus. sibi & noie & quantitate consimilibus: ita vt vnaqueq: ipsarū triū. di-

369 minuat de tercia ꝑprie quantitatis parte/ & figuratur hoc modo

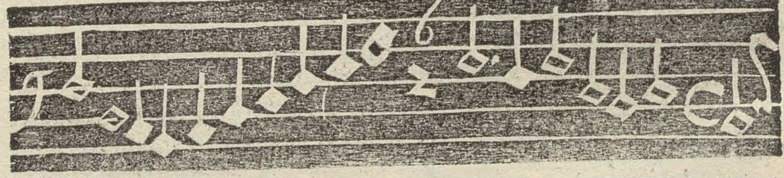
246

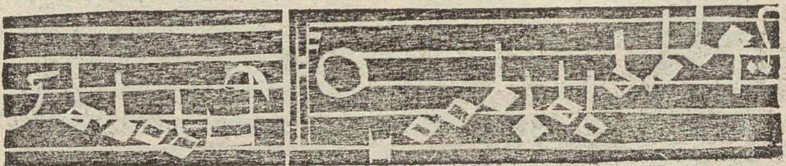
Discantus

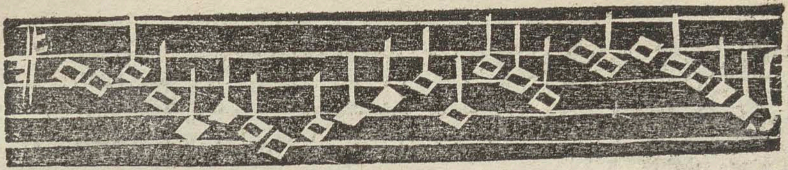


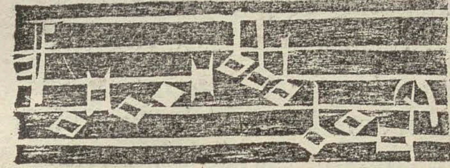


Tenor.







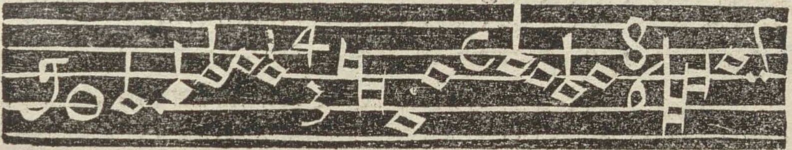


¶ Quotienscūq; (authore frāchio) sex seminime ponūt. q̄s vnica seminima: in connumeratōe: p̄cesserit aut sequat. oēs sex erūt seminime. simplices. q; si eas sola minima imediate nō p̄cesserit aut sequat: oēs sex sesqualterabunt, vt patuit in discātu p̄cedēti. Quū aūt quinq; fuerit seminime quas minimā p̄cesserit vel sequat tūc ꝓpinquiores due apud minimā cū ea numerabunt. & relique tres sesqualterantur, si aūt septē fuerint seminime. tūc prime quatuor erūt seminime, et relique sesqualterantur,

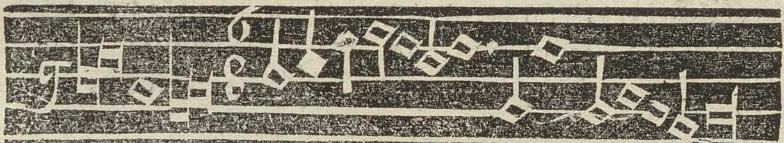
Cautela ad sesqualterā.

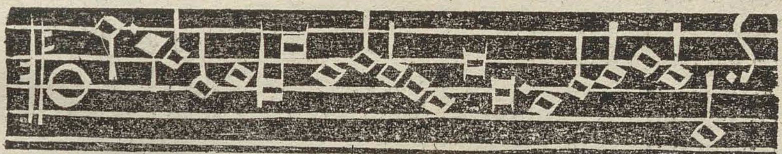
¶ De sesquitercia

¶ Sesqnitercia fit quū quatuor notule tribus equalent sibi cōsimilib' & noīe & quātitate. ita vt singulequeq; ipaꝝ quatuor diminuant de quarta ꝓprie quātitatis parte & figuratur hoc mō/vt in sub

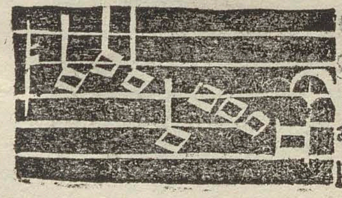


Discantus.





Tenor.



¶ Aliqui sesquitercīā ipam in notulis signo tpis imperfecti sinistrorsum: seuerso designant quas Ioannes tinctoris (& alij qui in numero sunt.) acerrime improbant, & hec hactenus. Finis

¶Carmen Ioannis Lupuli Bodmanẽsis in circũforaneũ blateronem/musiceſq; artis oſorem,

LOlchica ne labris fũdes hic q̃ſo venena
Hãc artẽ immerito/ q lacerare cupis:
Aut te deuoueo linguę cõplexibus vnũ
Peſtiferę: famã qui mõ lędis acrem.
Illęſo durũ reddis ſi corpore vulnus:
Nõ gladio/at ligua ſãguineiſq; labris:
Viperea aut mordax oſor ſi ſibila fundis
Atq; venenato murmura ab ore vomis:
Pallados has artes labro ſi lędis Erynnis:
Si phlegetonteis faucibus atra noces:
Sanguinea pectus rodis ſi Zoyle fauce/
Melq; fluit lingua pectore virus abit:
Tunc te deuoueo vitę qui reddis honeſtum
In medio ſaltem non aliterq; virum,
Inflatum rabie virus tunc pectora rumpe/
Vt gelido oſoris corde venena notem.
I ſcelus i ſceleris ſtygios ſentina penates
Et furijs factam carpe barathro pyram,
Et caput & linguã ardenti phlegetontis in vnda
Mergendo purget Tiſiphone atra tuam,

¶ Impreſſuz Cracouie per florianũ Vnglerinũ in domo Reuerendiſſimi ĩ chriſto patris dñi Eraſmi Epĩ Plocenſis



Konserwacja i oprawa
– Oddział Konserwacji BJ
styczeń 1986